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A Musical Journey 1890-1993: From Municipal School of Music to Dublin Institute of Technology

Jim Cooke
Dublin Institute of Technology

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COLAISTE AN CHEOIL
COLLEGE OF MUSIC

A MUSICAL JOURNEY

1890 - 1993



FROM MUNICIPAL SCHOOL OF MUSIC
TO
DUBLIN INSTITUTE OF TECHNOLOGY



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JIM COOKE

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COLLEGE OF MUSIC

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DUBLIN INSTITUTE OF TECHNOLOGY

JIM COOKE

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FOREWORD

In March 1994, and in 'coming of age' as Director of the College of Music, I look back over an eventful stewardship with feelings of pride which beget humility, but above all with affection and gratitude; for who could fail to be thankful for the opportunity to serve the cause of music education in our capital city, and how could such service be performed without love, both for its subject and for its people. Who could ever have predicted that from a Dublin Corporation decision, more than a century ago, to vote the sum of £300 to provide "musical instruction at moderate charges, in a Municipal School of Music", an artistic edifice of truly national significance would evolve?

In the pages that follow, individual and collective effort is painstakingly sketched in a patchwork of fact mixed with anecdote and humour in a way which should fascinate any reader with an interest in the history of music education in Ireland. In a way mirroring the process of musical composition itself, the College has grown from a tiny seed of concern for the inculcation of musical skills, to a full spectrum of provision, developed and constantly recapitulated through five generations. Above all the College's concern to promote applied skills, and to find the perfect balance between performing and academic pursuits in music, has produced a new generation of musicians who can contribute to the artistic life of the nation over the entire gamut of experience. It is not inappropriate to single out College achievement in obtaining for practical musicians a recognition, at degree level, of their profession; the close collaboration with Trinity College in this respect is a valued enrichment. Cultural collaboration with the Academic College of the Moscow Tchaikowsky State Conservatory is a feature of international activity which will find the College Choral Society performing in the Russian capital and in its prestigious halls in coming weeks. Yes, a century of effort in the provision of music education has had dramatic fruits which would have been unthinkable even two decades ago. For sixty-two of those years the unflinching support of the City of Dublin Vocational

Education Committee was the mainstay of College enterprise and should be acknowledged with gratitude.

The absorption of the College of Music in the giant Dublin Institute of Technology has been grasped as an opportunity, not only to benefit from cross-fertilisation by artistic and technological activity within the Institute, but, in return, to enhance its involvement in the humanities, without which its potential and its 25,000 students would be seriously impoverished. The most significant development from DIT, and one that may yet prove epochal in its impact on the artistic life of the Irish people, is the recent announcement that the Institute is to sponsor a long overdue major National Debate on the future of music education in the state. The words of the late Victor Zuckerkandl catch the current mood of expectancy in the College with exquisite intensity and prophetic challenge:

... music is a miracle What miracle wants of us is not that we, as thinking beings, shall capitulate to it, but rather that we shall do justice to it in our thinking it is our duty to think about it. The purpose is not a rationalisation, a setting aside of the miraculous. Thought that is true to its subject does not annul miracles. It penetrates the fog around them; it brings them out of the darkness into the light.

In thanking all those whose names are associated with the story of the College here sketched, and in particular Jim Cooke and Dr Ita Beausang whose tireless efforts cannot be too highly praised, let us hope that the sequel will bring us into ever closer intimacy with the musical aspirations of our people and allow the miracle of music to reenact itself constantly to their benefit.

Frank Heneghan

Director

DIT College of Music

ACKNOWLEDGEMENTS

BUIÓCHAS



Frank Heneghan

This history began as a project for the Centenary of the Municipal School of Music (College of Music, Dublin), 1890–1990, to celebrate a hundred years of music. In the last chapter Mr Frank Heneghan, Director of DIT College of Music, brings the story right up to date.

In the interviews with many people who were either teachers or pupils I found a great pride and fond memories of their associations with the College. I wish to thank the numerous people who assisted me in my research by lending me photographs, old and new prospectuses, and concert programmes.

Mr Lindsay Armstrong, of the Royal Irish Academy of Music, assisted me with the early records of the Municipal School of Music, while it was under the aegis of the RIAM. The descendants of many teachers and public figures provided me with records and memorabilia from the early years. Luckily the Minutes of the City of Dublin Technical Schools and later of the City of Dublin Vocational Committee are complete; these were my main sources of information.

Mr Frank Heneghan encouraged me and enabled the work of the history to proceed.



Jim Cooke

Dr Ita Beausang was a constant source of support and assistance, and facilitated the completion of the project over a number of years. Very many of the past and present teachers – and here I may especially mention Miss Nancy Calthorpe in her 80th year – gave me every assistance and co-operation.

Particular thanks are also due to Mr Jimmie Robinson for processing many photographs from the archives, and to Mr Kevin Roche for reading the manuscript and for his helpful comments. Finally I wish to thank Mr Tom O'Connor, Curator of the Dublin Civic Museum, the staff of Head Office CDVEC, and the members of the College clerical staff who worked on the typescript at different stages of the work.

The history will, I hope, serve as a proud record of the College and can be added to in years to come. From very humble beginnings the College has grown to its present stature, and the years of effort for the cause of music deserve to be celebrated.

Jim Cooke
March 1994.

CHAPTER 1

1890-1904

A MUNICIPAL SCHOOL

Following the successful competition for amateur bands at the Dublin Artizans' Exhibition of 1885, a report on the state of bands in Dublin was prepared and presented in 1887. With the foundation of the technical schools at Kevin Street in 1887, arising from the same Exhibition, it was proposed at a meeting between a number of city bands and Dublin Corporation to found a municipal school of music. The school was founded in 1890 by a grant from the Corporation to the Royal Irish Academy of Music, 36 Westland Row; and continued under the aegis and direction of this body until it was taken over by the City of Dublin Technical Instruction Committee in 1904, and housed in the Assembly Rooms, (now the Dublin Civic Museum), in South William Street, later moving to Chatham Row premises, formerly the Fire Brigade Station.

The City Musicians

The custom of having music for processions and ceremonies of Dublin Corporation was deeply rooted in the city's history. The City Assembly records of 1561 state that the Mayor of Dublin

entertained the Lord Lieutenant and the Privy Council at a dinner, following which the Mayor and the City Assembly with the "City Music" accompanied the Lord Lieutenant and Council to Thomas Court by torch-light.

Appointment to the "City Music" was much sought after. Sometimes the group were accused of being very disorderly, quarrelling among themselves, and an order of the Assembly (Corporation) was passed to regulate the city musicians. Their attendance on the Lord Mayor and the magistrates of the city included "the riding of the franchises" as the cavalcade progressed along the city boundaries.

In 1723 the city band were attired in "blue coats and laced hats to be provided by them at their own expense". Nine years later, on complaining of the worn out state of their uniform they were provided with a new set "to be worn when they are obliged to attend the city". The many ceremonial events of the year's calendar called for their services, such as the swearing-in of the Mayor, mentioned in 1600. It can be seen from this that the civic fathers of the past had a band of music whenever and wherever required.

The City Basin, James's Street, having trees and shrubs planted and flower beds and gravelled walks laid out in the early eighteenth century, soon became a popular resort for the people of the city. A candidate in the Parliamentary elections of 1737, Councillor Simon Broadstreet, engaged "a band of music" to play there once a week "for the entertainment of the ladies and gentlemen, and his fellow citizens".

When Ranelagh Gardens were opened in 1767 they became a favourite leisure spot and venue for recitals of both vocal and instrumental music. These gardens were ousted in popularity by the opening of the Rotunda Gardens, which held great sway until the Act of Union, when most of the aristocracy forsook Dublin for London. In



Powerscourt House, South William Street, with Assembly Rooms on the right – (James Malton)

Courtesy National Gallery of Ireland

1806 military bands were giving concerts on Sunday evenings on the Mall in Sackville Street, and these bands were also a notable feature of city life.



The Rotunda Gardens in 1790

After 1838, Temperance Societies were established in many parts of Dublin and every society had a band, as a counter-attraction to the public house. There were also many trade union bands and independent bands, and great occasions, such as Daniel O'Connell's Monster meetings or afterwards the O'Connell Centenary celebrations, brought out almost every band. The Workingmen's Clubs in York Street and Wellington Quay had famous bands, and before the age of radio and television being a bandsman was a way of life.

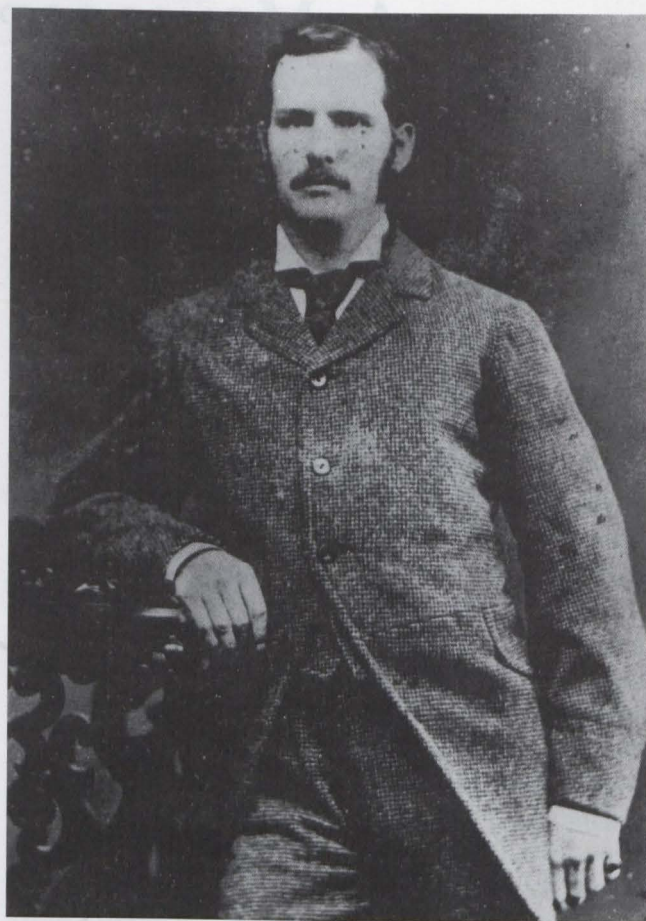
Artizans' Exhibition 1885

The York Street Club Band won first prize in the competition for amateur bands at this Exhibition, and in accordance with a resolution passed during the Exhibition, Mr John O'Donnell, who had organised the contest, prepared a report on "The State of the National Bands of Ireland" which was issued in 1887. Remarking that there were thirty bands in Dublin, the report stated that except for four the bands were being supported by their members and did not have the means to supply good instruments. In some cases in order to pay to repair their instruments, they had to dispense with the services of their teachers. He suggested that an annual band contest be held, with a number of good instruments as prizes. A leader writer in *The Freeman's Journal* commenting on the suggestion stated that

our amateur bands have a place in the life of the country of no mean importance. To thousands they are the only Music.

A proper system of instruction was called for, in addition to a knowledge of music and an appreciation of native airs:-

The Orange pipes and drums of the North have absolutely taken possession of that glorious melody, **The Boyne Water**, the grand old recruiting song of the Wild Geese, **An Spailpín Fánach**.



Arnold Graves, organiser of the Artizans' Exhibition, 1885

The Coulson Bequest

Overlapping with these events was a development which provided a substantial sum of money for music education in Dublin. The Coulson Bequest, created in 1881, in which the Lord Lieutenant of Ireland and the Lord Mayor and Corporation of Dublin, together with the Executors of Miss Elizabeth Coulson's will were made trustees of a bequest of over £13,000 to found an Academy of Music in Dublin for "the sons and daughters of respectable Irish parents, possessing natural music talent, who may be taught and instructed in instrumental music, and particularly on the piano".

In 1884 Dublin Corporation decided to administer the fund through the existing Royal

Irish Academy of Music; provided it was kept as a separate foundation and the Corporation were given adequate representation on the Council of the Academy. The Commissioners of Charitable Donations and Bequests agreed with this proposal, and gave notice to the Chancery Division of the High Court of Justice petitioning sanction for this interpretation of the will. A series of different legal interpretations ensued, and by 1887 the administration of the scheme was still being debated. In October 1889, however, a comprehensive scheme was agreed and sanctioned on the joint administration of the Coulson Bequest by the three principals – the Corporation, the Coulson trustees, and the Academy.

Foundation of the Municipal School of Music

Meanwhile a meeting of delegates from the amateur bands of Dublin and suburbs was convened for the Workingmen's Club, York Street, on Sunday, 2 September, 1888. The following bands were represented:-

- Workingmen's Club Band (York Street)
- St. James's Band
- Irish National Foresters' Band
- Bricklayers' Band
- Dundrum Band
- Inchicore Band
- St. Kevin's Band (Bray)
- St. Mary's Band (Rathmines)

At this meeting it was decided unanimously to represent to the Corporation "the necessity for an adequate provision being made for the instruction of the members of the bands out of the funds

which will be placed at the disposal of the Governing Body of the Royal Irish Academy and the Coulson Bequest under the new scheme of management of these funds"

The meeting was followed by a deputation of protest on behalf of the bands to the Municipal Council. The spokesman of the deputation, which was received by the Corporation on 10th September, 1888, was Mr John O'Donnell, who pointed out that there were over a thousand young men in the city and county of Dublin who were members of amateur bands practising wind instruments; and added that the "Academy of Music has all through studiously ignored this class. What the Council has done is this: they have kept up a wind instrument class...for such pupils as could attend from 10a.m. to 12 noon – hours during which no working man could attend". He urged the Lord Mayor "and the gentlemen of the Corporation who are members of the new governing body of the Academy to interfere energetically in the management".

The Municipal Corporation, as constituted in 1888, was not interested in furthering Workingmen's Bands, and merely referred the matter to their representatives on the group of trustees for the Coulson Bequest set up by the Vice-Chancellor's Scheme of 1886. However, O'Donnell's representations to the Educational Endowments Commission then sitting, apparently had the curious effect of inducing the Council of the Academy to solicit an annual subsidy "to the purposes of Musical Instruction at moderate charges in the Municipal School of Music", of which the Governors would be the Governors of the Academy, and in which members of the organised city bands would be taught at reduced fees. Neither pianoforte nor stringed instruments would be taught at the Municipal School, which



St. James's Band, 1886. [O'Reilly, S. C.]
Winners of First Prize for All Ireland (Brass) National Exhibition, Dublin, 1882

St. James's Band, 1886



St. James's Band, 1887. [O'Reilly, S. C.]

St. James's Band, 1887

the Academy suggested should be housed in the Assembly Rooms at South William Street, as noted in the following Corporation report of 1890:-

To the Right Honorable The Lord Mayor, Aldermen, and Burgesses of Dublin

Submitting suggestions received from the Governors of the Royal Irish Academy of Music for the application of the sum of £300, included in the Estimates for the current year, to the purposes of Musical Instruction at moderate charges in a Municipal School of Music.

We beg to report having received from the Governors of the Royal Irish Academy of Music the following proposal for the establishment of a Municipal School of Music, towards the support of which might be applied the vote of £300 included in the Estimates for the current year viz:-

Suggestions for Musical Instruction in the Dublin Municipal School of Music, in connection with the Royal Irish Academy of Music.

1. Governing Body to consist of the Governors of the R.I.A.M.
2. Pianoforte and Organ not to be taught.
3. Singing not to be taught.
4. String instruments to be taught at the Academy.
5. Wind and Percussion instruments to be taught in the Assembly Rooms, William Street.



Assembly Rooms, 58 South William Street, now the Dublin Civic Museum

6. Teachers to be appointed as may be required.
7. Moderate scale of Fees to be charged.
8. Members of Trade or other Bands not being supported out of Public Funds to be taught at reduced rates.
9. The best performers to be selected from the City Bands and other Pupils, to be formed into a band.
10. Such instruments as are required for performing and instruction may be purchased or hired and kept in William Street under the control of the Governors. Pupils and Members of Bands may provide their own instruments, or purchase them on an instalment system to be established by the Governors.
11. Music for Bands to be kept in William Street, or in the Academy, and to be under control of Governors.
12. Register of all Pupils to be kept at the Academy; and also of Pupils taught there, in William Street.
13. Remuneration may be given to Officers and Servants of the Academy for extra duties.
14. Pupils and Members of Bands shall sign an undertaking to abide by all orders of Governors on entering the School. Disobedience of orders to be cause of removal.
15. The School Session to coincide with the Academy Session.

ROYAL IRISH ACADEMY OF MUSIC.
DUBLIN MUNICIPAL SCHOOL OF MUSIC.

The following
CLASSES WILL OPEN
 ON
WEDNESDAY EVENING, October 15th, 1890,
 AT THE
ASSEMBLY ROOMS, WILLIAM-STREET:—

| | | |
|--------------------|-------------------------|----------------|
| Flute and Piccolo, | Professor, Mr G Ellard, | 6 o'clock p.m. |
| Clarinet, | Mr J C Conroy, | 8 " |
| Horn, | Mons E Brasfort, | 8 " |
| Drums, | Mr W H Trundle, | 6 " |

Other Classes will be announced at a future date.
 Fees—Five Shillings per term (two lessons weekly).
 To pupils paying into the fund of any existing city band half the above fee.
 Intending pupils are requested to enter their names (stating instrument) at the Royal Irish Academy of Music, 36 Westland-row.
 By order,
T. R. G. JOZE, Mus. D.,
 Secretary.

The Freeman's Journal, 6th October, 1890

It is for the Municipal Council to decide whether the scheme meets with their approval, or whether it should be amended in any particular, and we therefore beg to submit the matter for your consideration.

All which we beg to submit as our report this first day of July, 1890.

James Shanks
Chairman
Finance and Leases Committee

The Corporation agreed to these proposals and the School opened on 15th October 1890. The report for 1890 of the Royal Irish Academy of Music gave the first annual report of the Municipal School of Music, noting that

Some time must elapse before any important results can be expected, as efficiency is to be attained only after a considerable period of study. The pupils are increasing in numbers, and the citizens of Dublin, it is hoped, will, at no distant date, reap advantage from the expenditure of their funds.

The reports of the Royal Irish Academy of Music provide fascinating insight into the development of the fledgling Municipal School of Music.

The School made steady progress, as evidenced by the Academy's 1891 report:-

The classes in the Municipal School have been very well attended, the number of pupils being, in each class, as follows:-

| | |
|----------|----|
| Piccolo | 3 |
| Flute | 6 |
| Oboe | 1 |
| Clarinet | 11 |
| Cornet | 16 |
| Sax Horn | 11 |
| Trombone | 2 |
| Drum | 3 |

There is an evident wish amongst the public that classes for stringed instruments should be established in the Municipal School, and the Governors would be glad to meet the wish did their income enable them, and could the classes be formed without interfering with those already existing in the Academy.

In 1892 the Alt Horn, Euphonium, and Bombardon had been added.

By 1893 it was reported:-

A class for teaching singing by the Tonic Sol-fa method has been established under Mr W.H. Nesbitt, and is doing steady work. The following are the numbers attending the various classes in the Municipal School:-

| | |
|--------------|----|
| Piccolo | 4 |
| Flute | 6 |
| Oboe | 4 |
| Clarinet | 12 |
| Cornet | 13 |
| French Horn | 2 |
| Sax Horn | 10 |
| Trombone | 3 |
| Bombardon | 3 |
| Drum | 9 |
| Tonic Sol-fa | 36 |

A Municipal Band

The 1895 report included a proposal to establish a Municipal Band:-

The Governors are in a position to report that both the instrumental classes and the Tonic Sol-Fa class are now larger than they have been since the formation of the School; the pupils learning instruments now number 75, and the Tonic Sol-Fa class 33, in all 108. The Governors are further desirous of having a successful Municipal Band constituted at as early a date as possible, believing that this will have the effect of bringing together the most promising material in the city, for the purpose of carrying out the object which the Corporation have at heart.

The 1897 report showed the involvement of the School in the newly-founded Feis Ceoil:-

An effort was made to establish a Municipal Band, but in consequence of the irregular attendance of pupils at combined practice, it was found impossible to establish it with any hope of success. Nevertheless, the School is doing excellent work in advancing and encouraging the culture of musical education on the part of those who perform in the City Bands and elsewhere. At the recent Feis Ceoil 22 pupils played solo parts and some were prize-winners. The Tonic Sol-Fa class is doing good work.

The 1898 report, though again noting it had been impossible to form a Municipal Band, stated:-

Most encouraging improvement has taken place in several of the City Bands whose members have availed themselves of the teaching of the School. The Tonic Sol-Fa class is doing good work, but it is hardly appreciated as widely as it deserves by the class for whose instruction it was instituted.

String Classes

In 1899 it was reported that attendance at the School for the previous year had been 105, and that both a bugle and a violin class had formed. In addition it was noted:-

During the summer season the Committee authorised the Bands to give performances in the City Parks and Recreation Grounds, which were much appreciated by the citizens.

In 1900 the violin class comprised 21 pupils, and overall attendance at the School had increased to 125:-

Separate Professors of the Drum and Bugle have been appointed, in the room of the late Mr Trundle, whose demise the Governors much deplore. He was an excellent teacher of both instruments; and a faithful officer of the Board.

The Board of Governors considered it advisable to grant Certificates to Prize-winners in the School, and having consulted with the Lord Mayor, Sir Thomas D. Pile, Bart., he agreed to preside at a meeting in the Mansion House, and Lady Pile most graciously distributed the Certificates on Monday, 10th December, 1900. The Pupils of the School, assisted by some of the Academy Pupils, discoursed during the evening some excellent music.

In 1901 attendance had increased to 141 and a class in violoncello had been held. The increase in numbers was mainly due to the clarinet and drum class.

The Right Honourable the Lord Mayor (T. Harrington, Esq., M.P., T.C.), following up a custom established during the year of office of his predecessor (Sir Thomas Pile,

Bart.), in the kindest manner presided at a meeting in the Round Room, Mansion House, and distributed the Certificates to Prize-winners in the School on Saturday evening, 25th January, 1902.

The pupils of the School, assisted by some of the R.I.A.M. Pupils, and the Band of the Workingmen's Club, 41 York Street, rendered a programme of music during the evening in a manner alike creditable to themselves and their Professors. The Club Band is recruited to a large extent from the Municipal School.

By 1902 the violin class had increased to 42.

The number on the register in September term, 1902, is as follows:-

| | |
|--|------------|
| Piccolo | 2 |
| Flute | 8 |
| Oboe | 5 |
| Clarinet | 24 |
| Horn, Cornet, Euphonium and Bombardon | 47 |
| Drums | 27 |
| Violin | 42 |
| Violoncello | 2 |
| Tonic Sol-Fa | 9 |
| Bassoon | 1 |
| Slide Trombone | 4 |
| Fifes | 34 |
| Total | 205 |

At the end of the year 1901, the Board resolved to give a Challenge Shield, value £20, and a cash prize of £10, to be contested by the City Bands, which were accordingly competed for in the year 1902.

Classes in the Theory of Music were also instituted during the year 1902, and the consequent improvement in the intelligent rendering by the pupils of their parts has been very marked.

Premises

The provision of suitable premises was a constant problem - one that endures to the present day. One of the first official reports makes special reference to that matter:-

Dublin Castle,
29th May, 1903

Sir,

I am directed by the Lord Lieutenant to transmit to you, for the information of the Governors of the Royal Irish Academy of Music, a copy of the Report of the Inspector in connection with Scheme, No. 39, under the Educational Endowments (Ireland) Act, 1885.

I am, Sir,
Your obedient Servant
J.B. Dougherty

The Secretary,
Royal Irish Academy of Music,
36 Westland Row

Report of Inspection of the Royal Irish Academy of Music

Your Excellency,

I have the honour to submit for your Excellency's consideration the result of my inspection of the Royal Irish Academy of Music, Westland Row. I have also inspected the Municipal School of Music, where there are now 139 pupils in attendance, and in every Department good work is being done:

this remark applies especially to the Violin Class, upon which Mr Darley has reported very favourably. Since last year a class for "Theory of Music," under Mr Weaving has been established, and every pupil must pass in this important subject.

I drew attention last year to the wretched cellar in which Mr Mitchell had to teach his class. I understand that the Municipal Authorities promised to make some improvement, but nothing has been done beyond allowing the temporary use of a room, which may, at any moment, be required when a distraint for rent occurs in the City, and the space is needed for storage purposes. Mr Mitchell is then ejected, and his drum and fife class resumes its studies in a flagged passage, badly lighted and fireless. I am sure, if the Corporation realised the discomforts which he and his class endure, they would do something to alleviate them.

The lighting of each room would be greatly improved by substituting mantle burners for the present naked gas-lights.

I would also suggest that some scheme of prizes, however small, should be instituted in connection with this School for the encouragement of the pupils.

L. Edward Steele, Inspector
His Excellency,
The Lord Lieutenant of Ireland

CHAPTER 2

1904-1914

TRANSFER TO THE CITY OF DUBLIN TECHNICAL EDUCATION COMMITTEE



*Louis Ely O'Carroll
Organising Secretary,
City of Dublin Technical
Education Committee*

With the formation of the City of Dublin Technical Education Committee in 1900, arising from the Department of Agriculture and Technical Instruction Act of 1899, the administration of technical education in the city came under the control of this Committee. On the appointment of Louis Ely O'Carroll as Organising Secretary in 1904 a complete survey of technical education needs was carried out. It was felt that the programme of the Municipal School of Music was too limited under the control of the R.I.A.M. and that it could be extended and would flourish better under the Technical Education Committee. Consequently the transfer was effected "and the programme was rearranged and the curriculum broadened with the result that the School won success and popular appreciation. Amongst the new subjects introduced into the curriculum were Irish Uilleann Pipes, Irish War-Pipes and Pianoforte."

The Technical Education Committee of 1905 appointed by Dublin Corporation was comprised as follows:-

The Right Hon. The Lord Mayor (*Ex-Officio*)

**Name of Body
Represented**
*United Trades'
Council*

**Name of
Representative**
Mr Henry Rochford
Mr George Leahy
Mr Michael Derham
Mr John Mulligan
Mr W.R. Molloy J.P.
Right Rev. Gerald Molloy
Professor W.E. Thrift

*Subscribers to
Technical Schools
Catholic University
School of
Engineering T.C.D.
Royal College
of Science
Master Builders'
Association
Dublin Guild of
Master Painters
Dublin Corporation*

The Dean of Faculty

Mr John Good

Mr Edward Gibson

Councillor Harrington M.P.
Councillor Cox
Alderman Healy J.P.
Councillor Partridge
Councillor Patrick Daly
Alderman Corrigan
Councillor Daniel Daly
Alderman Cole
Councillor Vance
Councillor Parkinson
Alderman Kelly
Councillor Dinnage
Alderman Hennessy
Councillor Clarke
Councillor McKenna



Professor W. E. Thrift – Professor of Mathematics and Experimental Philosophy at T.C.D.

Pianoforte Classes

The Technical Education Committee report of 1906 referred to the new start to the School's fortunes, especially the introduction of pianoforte classes:-

Your Council having transferred to us the administration of the Corporation Grant for the encouragement of Music, the Municipal School of Music was opened by us in January.

We re-appointed all the members of the teaching staff who had been conducting the classes while they had been under the control of the Royal Irish Academy of Music.

We included the teaching of the pianoforte in the programme of the School, and appointed as teachers, Mrs H. Annesley and Mr Arthur Cullen.

We authorised the hire of a Piano at £1 10s.0d. per quarter, and the purchase of band instruments to the amount of £20.

Our Principal reported that within the first week 106 pupils were enrolled; that very many applicants were refused admission. He also drew attention to the unsuitability of the Assembly Rooms, William-street, for a School of Music, and the necessity for obtaining larger and better premises for proper development of the Classes.

25th April 1906

Thomas Kelly, Chairman
Technical Education Committee

Prize-winners 1906

The annual report of the Technical Education Committee summarised the year as follows, and noted prize-winners at the School:-

At the close of the Session the classes were examined by Mr Arthur Darley, Mr P. Goodman, and Mr J. Douglas, and these gentlemen reported most favourably on the work of the classes, and the progress of the schools.

Prize-winners

Pianoforte

Lucy Leenane
Maureen Clarke
Joseph M. Dowling

Violin

Austin Clarke
Edward J. Harrison
J. Kelly

Clarinet

William Doyle
Maurice Brady

Cornet

James H. Pappin

Oboe

Ignatius Hoey

Trombone

James Kirk

Tonic Sol-fa

James Porter
Michael Dillon

The first Technical Education Committee report of 1907, dated 30th January and signed by Rev. Thomas A. Finlay S.J., Chairman, reported on the School of Music, and first raised the possibility of purchasing the Chatham Row Fire Brigade premises for printing classes:-

Municipal School of Music

The classes for the Winter Session opened on the 8th October, and there were 117 students enrolled, the total fees amounting to £25.5s. There were, however, many hundreds of applications for admittance which could not be entertained owing to the limitation of the teaching staff and the unsuitability of the premises. Should the premises in Chatham-row, previously referred to, be available, the School of Music might with advantage be conducted there.

| | £ | s | d |
|--------------------------------|----|----|---|
| Teachers' Salaries for October | 29 | 10 | 0 |
| Wages of Porter | 2 | 15 | 6 |
| Wages of Charwoman | 1 | 2 | 6 |

**Band Performances in Public Parks
during summer months:**

| | | | |
|--|----|---|---|
| Workingmen's Club Band | 28 | 0 | 0 |
| St. James's Brass Band | 28 | 0 | 0 |
| Ireland's Own Band | 20 | 0 | 0 |
| Dublin Operative Bakers' Band | 16 | 0 | 0 |
| Father Mathew Band | 20 | 0 | 0 |
| City Printing Work: Printing programmes | 10 | 2 | 6 |
| Christopher O' Brien: Distributing programmes | 2 | 2 | 0 |



*Rev. Thomas A. Finlay, S.J.
Chairman, Technical Education Committee*

On 31st March Rev. Finlay gave the following report:-

With the object of securing premises for Printing Classes and also for the better accommodation of the Municipal School of Music, a deputation, consisting of the Rev. T.A. Finlay and Alderman Irwin, waited on the Waterworks Committee, and an agreement was come to that the disused Fire

Brigade Station in Chatham Row should be let to our Committee at a rent of £47 15s 6d, together with rates and taxes, the cottage at the rear of the Fire Brigade Station being excluded from this letting.

By 30th June 1907 the Chatham Row premises were rented for a new printing school, and music was also making its claim.

Teaching Staff 1907-1911

The list of teachers for the Session 1907-08 was given as follows in a report dated 18th Sept. 1907:-

| | Weekly Hours | Rate per hour | |
|----------------------|-----------------|------------------|---|
| | | s | d |
| Mrs Harriet Annesley | 6 | 3 | 0 |
| James Conroy | 8 | 4 | 0 |
| A.T. Cullen | 6 | 3 | 0 |
| Thomas Mitchell | 6 | 2 | 6 |
| Percy McCready | 12 | 3 | 0 |
| John O'Donnell | 8 | 4 | 0 |
| William H. Nesbitt | 2 | 7 | 6 |

A report of 19th February 1908 stated:-

Considerable progress has been made in the conversion of the old Fire Brigade Station at Chatham Row into a School for Printers and for the teaching of Music.

The annual report for 1907-08 summarised the year:-

In the Municipal School of Music, which is now under our management, the numbers which were enrolled in the first, second, and third terms were respectively 121, 119, and 95. At the close of the Session the classes were examined by Mr P. Goodman, Mr Arthur Darley, and Mr H. Lowe, and these gentlemen reported very favourably on the progress and teaching of the students. The music classes suffered much from the insufficiency of accommodation at the premises in South William-street, but they have recently been transferred to more spacious premises at Chatham-row.

The annual report for 1908-09 showed the involvement of Vincent O'Brien in the life of the School, in addition to that of Arthur Darley, a future Director:-



Municipal School of Music, Chatham Row

In the Municipal School of Music, Chatham Row, the numbers enrolled in the first, second, and third terms were, respectively, 104, 84, and 63. At the close of the Session the classes were examined by Mr Vincent O'Brien, Mr Arthur Darley, and Mr H. Lowe, and these gentlemen reported favourably on the progress and teaching of the students.

Enrolments in 1906-07 were 172 but declined to 152 in 1908-09.

A report dated September 1910 re appointment of teaching staff for 1910-11 included some new names:-

| | Weekly Hours | Rate per hour | |
|-------------------|-----------------|------------------|---|
| | | s | d |
| Mrs. H. Annesley | 8 | 3 | 0 |
| James Conroy | 8 | 4 | 0 |
| A.T. Cullen | 6 | 3 | 0 |
| Thomas Mitchell | 6 | 3 | 6 |
| W. H. Nesbitt | 2 | 7 | 6 |
| Mrs Bloom-Pollock | 6 | 3 | 0 |
| P.J. Griffith | 12 | 3 | 0 |
| Alex Burke | 8 | 3 | 0 |

The annual report for 1910-11 noted:-

A student of our School of Music (Pianoforte Class), Miss E. Gaffney, gained the Coronation Medal of the London College of Music.

A report dated 20th September 1911 recorded that while the printing classes had moved new uses were being found for the School building:-

The building at Chatham Row shall be utilised for the School of Music, and by practical classes in Instrument-making, in the manufacture and repair of clocks, watches, and kindred articles.

The annual report for 1911-12 referred to some Domestic Economy Classes held at Chatham Row, and continued as follows:-

A first place at the Feis Ceoil with Gold Medal was obtained by a student of our School of Music, while several Silver Medals and other successes were won by our music students at the Father Mathew Feis. One candidate obtained Honours in the Middle Grade at the examinations of the London College of Music.

Number of individual students enrolled: 165

Prize-winners 1911-1912

Pianoforte
Grade I
First Class
Cullen Florrie
Second Class
O'Gorman Laura
Breen Alice
Rochford Mary T.
Breen Jennie
Sheridan Denis
Donnelly Mary A.
Thomas Wilson
Hull Eleanor

Grade II
First Class
Duff Duncan
Gaffney Eva
Healy Joseph
Redmond Josephine
Second Class
Healy Edith
Healy Kate
Mathews Violet
Opielinski Eric
Guerrini Mary
Power Bride

Grade III
First Class
Brownrigg Eileen

Power Richard
 Gaffney Evelyn
 Gillet Amelie
Second Class
 Malone Anna

Violin

Grade I

First Class

Keogh Annie
 Redmond Alice

Grade II

First Class

Collins Ita

Second Class

Ford Andrew
 Dunne William
 Smith Luke

Grade III

First Class

Gillett Helena
 Holden Henry
 Mulholland Gertrude

Second Class

Durkin Janet
 O'Keeffe Thomas
 Smith Joseph

Tonic-Solfa Singing

First Class

Barry Frederick
 O'Donnell John Joseph
 Byrne Edward
 Oliver Alex.
 Hoey Michael

Power Richard
 McConnell Charles
 Thompson Margaret
 McCormack Thomas
 Morrison Muriel
Second Class
 Davidson Frederick
 O'Callaghan Mary R

Fife

Second Class

McGrath A.

Drums

First Class

Scott Samuel

Although the School had transferred to what had been termed "spacious premises" in Chatham Row it soon became apparent that the Corporation, holding the lease, felt free to use it for other purposes and a frustrated Technical Instruction Committee issued the following report to the Corporation on 18th February 1914:-

Much inconvenience to our classes was caused by the appropriation of the greater part of the Chatham-row premises to accommodate the Laboratories of the City Analyst, and we directed our Secretary to write to the Town Clerk and to the Chairman of the Public Health Committee in protest against this disarrangement of the classes, and to submit a full statement of the expenditure made in adapting the building to the purpose of a School, and to claim a refund of that sum.

The saga of unsuitable premises did not end here.

CHAPTER 3

1914-1930

YEARS OF TRANSITION

The ordered world of post-Victorian society and manners was greatly changed with the advent of the Great War and the Irish Rebellion of Easter 1916. This is reflected in the annals of the Technical Education Committee of the City of Dublin where debate about munitions replaced the detailed records regarding music.

The period 1914-1930 covers the greatest change in societal background and school administration, but the strong tradition of music lived on. By 1930 a new Saorstát Vocational Education Act placed the School on a permanent footing in a new era.

Teaching Staff 1914-1919

In any school the teachers create morale and set the standards of excellence, and by 1914 the Municipal School's band of teachers had increased to 8, with enrolments at the highest number to date, 225. The following table of teachers shows the relative teaching load and hourly rates:-

| | Weekly Hours | Rate per hour | |
|-------------------|-----------------|------------------|---|
| | | s | d |
| Mrs H. Annesley | 14 | 3 | 0 |
| A. T. Cullen | 6 | 3 | 0 |
| Thomas Mitchell | 12 | 3 | 6 |
| W. H. Nesbitt | 2 | 7 | 6 |
| Mrs Bloom-Pollock | 14 | 3 | 0 |
| P. J. Griffith | 14 | 3 | 0 |
| Alex Burke | 6 | 3 | 0 |
| A. B. Cullen | 8 | 3 | 0 |

In 1915-16 three new teachers were employed; Misses E. McGrane, J. Delaney, and Eileen Reidy, whose brother William later taught with her in the School.

In 1916-17 Mrs Annesley had retired, but Mrs E. Halligan, Mrs J. Brennan, and Miss Annie

Higgins had joined the staff. By 1917 Mr George Woodhead had taken over from Mr Thomas Mitchell (retired), as teacher of band instruments, at the rate of 3^s-6^d per hour.



President Seán T. O Ceallaigh

The following list of teachers for the session 1918-19 is signed by the Chairman of the Technical Education Committee, Mr Seán T. O'Kelly, later President of Ireland:-

| | Weekly Hours | Rate per hour s d |
|--|-----------------|-------------------------|
| A.T. Cullen <i>Pianoforte</i> (Boys) | 12 | 3 0 |
| W.H. Nesbitt <i>Tonic Sol-Fa</i> | 2 | 7 6 |
| Mrs Bloom-Pollock <i>Violin</i> (Girls) | 16 | 3 0 |
| P.J. Griffith <i>Violin</i> (Boys) | 16 | 3 0 |
| Alex Burke <i>Cornet, Horn</i> | 6 | 3 0 |
| A.B. Cullen <i>Oboe, Clarinet, Violin</i> | 16 | 3 0 |
| Mrs E. Halligan <i>Pianoforte</i> | 6 | 3 0 |
| Mrs J. Brennan <i>Pianoforte</i> | 10 | 3 0 |
| Miss E. Reidy <i>Pianoforte</i> | 10 | 3 0 |
| Miss A.G. Higgins <i>Pianoforte</i> | 10 | 3 0 |
| Joseph O'Keefe <i>Flute, Drum</i> | 12 | 3 0 |
| Madame Lucy Donnelly <i>Pianoforte</i> | 10 | 3 0 |



Madame Lucy Donnelly

A Plea for Premises

A report of December 1919 outlined the need for suitable premises once again, noting the success of the School to date:-

For the past twelve years the Municipal School of Music was conducted in the old Fire Brigade Station at Chatham Row, and we were thus saved expenditure on housing, light, heating, and cleaning in connection with that branch of our work. This year we had arranged that the classes would recommence on the 15th September. On the eve of opening we found that the Corporation Public Health Department were in occupation of the premises, and that our pianos and other valuable property were pushed aside. In these circumstances we have instructed our Secretary to endeavour to find some other suitable premises and make the best arrangements possible.

Five rooms in 51 South William Street were accordingly hired. In September last the Public Health Committee took over the whole building at Chatham Row for its operations, and we were obliged to seek other premises. Temporary and by no means suitable accommodation was eventually found at 51 South William Street. It is worthy of note that when the Royal Irish Academy of Music was administering the fund only about 50 students were taught, but during our present Session over 300 students have been in attendance at the School. It is also worthy of note that 77 of our students obtained honours in the examinations conducted by the Royal Irish Academy of Music; that many of our students have obtained certificates qualifying them to teach musical subjects, and that others are qualifying for teaching; further, many students have obtained appointments in theatres, cinematograph theatres, and orchestras.

A typical report of this time was noted in the Minutes of the Technical Education Committee, 11th November 1923, by which time Martin Walton had joined the staff as a violin teacher:-

We were gratified at a report from Mr Arthur Darley, Examiner (Leinster School of Music), on the violin classes for boys in our Municipal School of Music. He commented in favourable terms on the high standard of playing and the efficacy of the teaching, and

stated that "it was a great pleasure to hear such good playing and to know that our boys and young men are showing such enthusiasm for the musical art".

Teaching Staff 1924-1925

The list of teachers for 1924-25 also showed the comparative rates for teachers in other areas:-

R. Power (*Tonic Sol-Fa*); A. T. Cullen, Mrs J. D. Brennan, Madame Donnelly, Miss A.G. Higgins, Miss E. Reidy (*Pianoforte*); Mrs Bloom-Pollock, M. Walton (*Violin*); Alex Burke (*Wood-wind and Brass Instruments*); L. Rowsome (*Uilleann Pipes*); T. O'Donoghue (*Irish War-Pipes*); Jos. O'Keeffe (*Fifes and Drums*).

The rates of remuneration per hour, previously reported and sanctioned are:- Introductory, 4s 6d; Trade Teachers, 5s (Assistants 4s. 6d); Commerce, 5s; Languages, 6s; Science, Mathematics and Engineering, 6s. (Assistants, 5s.); Domestic Economy, 4s. (Assistants, 3s); Art, 5s. Chief Teachers of special or advanced subjects are paid at the higher rates, viz; Art, 12s; Electrical and Mechanical Engineering, 10s; Accountancy, 7s; Commercial Law, 14s; Chemistry, 15s. The Teachers in the School of Music are paid generally at the rate of 3s per hour, except in the case of the Teacher of Tonic Sol-fa and Irish Pipes, who receive 7s 6d and 5s per hour, respectively.

Suspension of Dublin Corporation

Dublin Corporation was suspended from 1924 until 1930 and was replaced by three Commissioners during that time, with Mr P.J. Hernon dealing with Technical Education. This period, 1925, shows community involvement as well as co-operation with other technical schools including the Bolton Street School:-

Mr O'Carroll intimated that he had made arrangements for the Technical Education Section of the Corporation to take a prominent part in the activities of Civic Week. The main features would be (i) an exhibition of students' work at Bolton Street Institute, the exhibition to be opened at 3.30 on Monday, the 19th September by Mr. Hernon, the orchestra of the School of Music to perform during the afternoon; (ii) a

display in the Industrial Pageant which is to be held on the Wednesday of Civic Week, for this purpose six lorries have been kindly lent by a number of prominent firms.

During 1928 the Chatham Row premises was still being used as a music school, but also as the City Laboratory and as a centre for St. Patrick's Baby Club.

Arthur Warren Darley
First Director Municipal School of Music



Arthur Warren Darley

From its early beginnings Arthur Warren Darley had taken an interest in the Municipal School. He became part-time Director from 1928-29, and as a leading musician gave encouragement and status to the school.

A report by P.J. Hernon, City Commissioner, in May 1928, included a submission from Mr Arthur Darley, who had been asked to give his views on the organisation and development of the Municipal School of Music:-

I recently visited the Municipal School of Music, Chatham Row, and inspected the various classrooms with a view to the extension of the very useful work carried on by the Technical Education Committee.

The existing classes appear to be conducted on individual lines, or rather, as private classes of the teachers, without any cohesion. To overcome this, it would appear desirable to secure the services of a Director (not necessarily a whole-time appointment) whose duty would be to supervise the work of the several teachers, interview students, allocate them to their classes, and conduct the orchestral practices.

At present instruction is given in Pianoforte, Tonic Sol-fa, Violin, Fife & Drums, Uilleann Pipes, Irish War-Pipes, Wood-wind and Brass Instruments. The latter class needs development and it might be necessary to appoint an assistant teacher. The formation of classes for the Violin and the Violoncello is of extreme importance, particularly when the development of a Municipal Orchestra is being considered. Teachers would be required to teach these instruments.

Voice production and Singing should be introduced to the School, as hitherto the people of Dublin have not had the opportunity of acquiring a musical education at a popular fee. Classes in these subjects should prove very attractive and would lead to the formation of a Choral Society to be run in conjunction with the Orchestra.

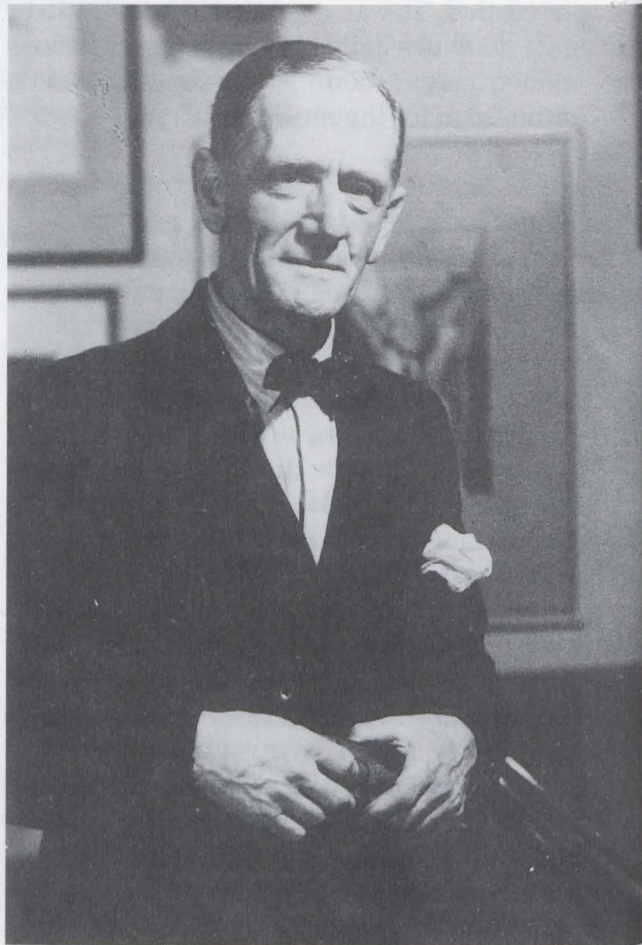
The Orchestra should be recruited from the students of the various classes, and it would be one of the duties of the Director to take complete charge of this section.

(Signed) Arthur Darley

John F. Larchet Director

When Arthur Darley died in 1929, John F. Larchet was appointed Director. He relinquished the post shortly afterwards on his appointment as Director of Music in the Abbey Theatre, Dublin. However he had carried on the School's work successfully, and maintained a strong support for the School thereafter.

In 1929 the Director's report gave details of Feis successes gained by unnamed students of



Dr John F. Larchet

three teachers (including the young Michael McNamara, who was to become Principal twenty-four years later).

Father Mathew Feis

| <i>Senior Violin Competition</i> | Pupils of |
|----------------------------------|----------------------|
| 1st Place (93 marks) | Mrs F. Bloom-Pollock |
| 2nd Place (92 marks) | Mr M. McNamara |
| Very Highly | |
| Commended (86 marks) | |
| <i>Junior Violin Competition</i> | |
| 1st Place (92 marks) | Mrs F. Bloom-Pollock |

Feis Ceoil

| | All pupils of M. Jean Bertin |
|---------------------------|--------------------------------|
| <i>Ladies Vocal Trio</i> | 1st Prize |
| <i>Mixed Choir</i> | 1st Prize and £10 to Conductor |
| <i>Bass Solo</i> | Silver Medal |
| <i>Tenor Solo</i> | Bronze Medal |
| <i>Baritone Solo</i> | Bronze Medal |
| <i>Mezzo Soprano Solo</i> | Very Highly |
| | Commended |
| <i>Male Quartette</i> | Bronze Medal |

As Director Dr Larchet supported his teachers in the very uncertain livelihood of part-time teaching, as this Minute of the Technical Education Committee shows:-

It was decided to increase to 4/- per hour the rate of remuneration to teachers in the Municipal School of Music who had formerly been paid at the rate of 3/- per hour, plus temporary additional remuneration. It was noted that all appointments during recent years in the School of Music had been at the rate of 5/- per hour, the opinion being that the previous scale was extremely low. This recommendation was made by both the late Mr Arthur Darley and Dr J. F. Larchet during their terms of office in the School of Music.

In connection with the choral and orchestral classes the need of a professional accompanist has been felt. It was, therefore, decided to appoint Madame Lucy Donnelly, one of the teachers of pianoforte, to act as accompanist in such classes as her services may be required, at the remuneration of 4/- per hour.

Technical Instruction Commission 1925-1926



John Ingram, Chairman, Technical Instruction Commission.

Parallel with the ordinary events of the school during the last five years an important government commission was sitting to consider the future of technical education in Ireland. As part of the submission to the 1925-26 Technical Instruction Commission made by Commissioner P.J. Hernon, on behalf of the Technical Education Committee of the County Borough of Dublin, a review of the School of Music was presented, which is recorded in the Minutes of the Commission, held by the Department of Education:-

At Chatham Row and South William St. are conducted the activities of the Municipal School of Music. Instruction is given in the violin, pianoforte, brass and reed wind instruments, Irish pipes, etc. The intention of the Corporation when founding the School of Music was to evolve an interest and training in instrumental music which would result in the formation of a Municipal Band or Orchestra.

The classes are badly accommodated and as yet there is no specialist in general control who could supervise and co-ordinate the work. Yet the number of students enrolled each term (two terms in the session) is usually about 340. Many students obtain employment in theatres, etc., and many successes are achieved each year in Feis and other public competitions.

A full report of the School's background with proposals to the Commission was also included. A review of the history of the School from its takeover in 1904 by the Technical Education Committee was given, showing the extent of the increase to 380 students in 1922-23 with a greatly expanded curriculum, which included Irish Uilleann Pipes, Irish War-Pipes, and Pianoforte.

It is to be noted that the nett expenditure increases with the greater enrolment of students; for instruction in music must be largely of an individual nature. Only a limited number of students can be taken in an hour; in addition, the fees are arranged on as low a scale as possible so as to be attractive to the working classes. For many years the School of Music was housed at the old Fire Brigade Station at Chatham Row, and not alone was this accommodation rent free but no charge was made for light, fuel, attendance or cleaning. Some three years ago that building

was taken over by the late Sir Charles Cameron for the activities of the Public Health Committee and for his work as Analyst. The result was that the School of Music had to be housed in extremely unsuitable quarters in South William Street, and was hampered by an additional expenditure of £100 per year for rent and £155 for cleaner and caretaker.

During the period in which the School of Music has been controlled by the Technical Education Committee it has furthered a most useful purpose; many students have won success and distinction in music, and a very considerable number have gained employment in theatres, picture-houses, etc. The success of the School makes us confident that with better accommodation and adequate financial support it would become a striking feature of the municipality, and would achieve a most useful purpose. It is our wish to broaden the programme, to give more time to the individual students (now less than hour per week), to co-ordinate the work as far as possible and eventually to create a Municipal Band and Orchestra, such as exist in other cities of much less size and importance. An

Endowment from the Corporation of a farthing in the pound (approximately £1,100) for musical instruction enables us to carry out our projects in full, including the encouragement of vocal music in Primary Schools and the revival of the Annual Competitions of Choirs.

We, therefore, recommend that the Municipal Council be requested to aid the efforts of the Technical Education Committee towards the development of musical training, and to make provision in the Estimates to the amount suggested in the last paragraph.

J.V.Lawless
Chairman
19th January 1923

In the examination of witnesses, on 3rd November 1926, the Chairman, Mr John Good, T.D., a former long-time serving member of the Technical Education Committee of the City of Dublin, called on Commissioner J.T. Hernon to put forward the case for the Dublin Schools. A General Report on Technical Education was issued by this Commission which directly led to the 1930 Vocational Education Act.

CHAPTER 4

1930-1939

VOCATIONAL EDUCATION ACT: THE EARLY YEARS

The Technical Instruction Commission of 1925-26 issued a printed report in 1927 and prepared the ground for the 1930 Vocational Education Act. In the report music was not referred to specifically, but it was included in the ensuing Act.

The 1930 Vocational Education Act made provision for "Continuation Education" i.e. "education to continue and supplement education provided in elementary schools... for young people", who were defined as students between the ages of 14 and 16 years. The Act also provided for "technical education" i.e. "education pertaining to trades ...education in science and art (including in the county boroughs of Dublin and Cork, music) and also includes physical training." This education would normally begin at sixteen years and later.

It should firstly be noted that music was placed firmly in the higher category of technical education which has eventually led to the development of the College of Music. Secondly when in 1931 music became compulsory in the primary schools it followed that music should be "*continued*" in the second level vocational school and, as music was a special case, in a Dublin Municipal *special* School of Music. The distinction between continuation and technical education soon began to exercise the minds of the City of Dublin VEC Board of Studies when in 1936 it drew up an important report on the education scheme for the Vocational Education Committee, but in the meantime the work of the school went forward. The age range of music pupils always placed the school in an uncertain status, ranging from primary to secondary and higher, and not until the last twenty years has its specialised status been fully recognised as a third-level college.

Maud Davin Director



Maud Davin

By 1931 the new City of Dublin VEC had completed its appointments, and Maud Davin had begun her term in office as Director, a post which she held until her marriage to Frank Aiken in 1934. This position attracted a large number of applications as this contemporary newspaper account records:-

At a meeting of the Dublin Vocational Education Committee, Mr Cormac

Breathnach presiding, Miss Maud Davin, 39 Fitzwilliam Place, was elected Director of the Municipal School of Music. The successful candidate is the youngest daughter of the late John Davin. At a previous meeting the Committee had narrowed down the applicants from 31 to 12 as follows:-

Madame Bonfils, Mr J.C. Browner, Mr Joseph Crofts, Miss M. Davin, Mr B. Franklin, Mr Christopher Kiernan, Mr William Mitchell, Mr Louis O'Brien, Mr Robert O' Dwyer, Miss P. O' Hara, Mr Joseph Schofield, Mr A. Viani, and Mr H. R. White.

Another report referred to her qualifications and experience:-

The Committee sat for close on three hours before the appointment was made. The position carries a salary of £350 per annum, rising by annual increments to £500.

Miss Davin was appointed by the Committee of the School owing to her qualifications, and her record of distinctions made a great impression on those who selected her for the post. She spent four years at the Royal Academy and five at the London Academy of Music, where she was the leader of the orchestra under Sir Alexander McKenzie. She holds the highest distinctions in both Academies and carried off five gold medals at the Feis Ceoil and four at the London Academy. She was also awarded the Beethoven Prize at the Feis Ceoil and the prize for string quartet in 1928. She has studied in Paris and Munich, and her many friends in musical circles state that she is one of the most earnest workers in the profession. Full of tact and with a great charm of manner it is not surprising that her appointment has brought her the congratulations of friends from far and near, who wish her success in the position which she has won through sheer merit and ability.

The new Director's first report in August 1931 outlined her vision of the School's programme:-

Municipal School of Music
Chatham Row

To: The Chairman and Member of the Vocational Education Committee

Ladies and Gentlemen,

I beg to submit a report on the Municipal School of Music giving my observations on the work of last Session generally and some suggestions for the future.

The curriculum covers a wide range of subjects, probably wider than in almost any other Academy, including as it does String and Wind Instruments, Vocal and Pianoforte classes, Uilleann Pipes and Irish War-Pipes, Fife and Drums, etc. During the short time which has elapsed since my appointment I have made the closest study of the working of all these classes and have made many re-arrangements of teaching methods and timetables which I find have led to better results. Notably I have arranged that not more than four students per hour shall receive individual instruction in any branch, as this is the minimum time in which teacher and pupil can make any progress; and I also made provisional arrangements for training in Theory of Music and Aural Culture, vital subjects which hitherto had received no special attention. The number of students enrolled was very large.

The singing classes were excellent and the teacher most capable. The orchestral classes, Senior and Junior, were attractive, and efficiently trained and conducted. As yet there have been but few wind instruments in the Orchestra, but I hope to develop the brass and reed instrument classes to such extent that they may take a considerable part in a full Orchestra.

During my short term of office I had pleasure in reporting to you many successful activities; chiefly the Competitions amongst Children's Choirs for the Municipal Shield, the fine Concert given by our students at the Mansion House in July last, and the many successes obtained in the Father Mathew Feis and in the Feis Ceoil.

During the Session which is now commencing I am aiming at a much higher standard of work. There are at present two vacancies for teachers of the piano and one for the violoncello, and the success of the

School depends on securing teachers who can train advanced students so that they will not look for higher instruction elsewhere.

Amongst the subjects listed in our curriculum this year is Elocution, which I consider an essential part of musical training and indeed of general education; I would, therefore, ask you to secure for our School a capable teacher of this subject.

It is desirable that some Prize Scheme should attach to the School of Music. For the present I suggest that you offer a limited number of scholarships each year for public competition, these scholarships to consist of free training in the higher classes of vocal and instrumental music.

We want a standard of examination for Music in Ireland and I have some views on the subject which I shall express at a later date.

I am most anxious to encourage the appreciation and the development of Irish Music. With this intent I suggest that Mr Carl Hardebeck be asked to give a series of say twelve lectures on Irish Music; six of these lectures might with advantage be for teachers, and six for students. Of course Mr Hardebeck's special association with Irish Music is well known and his recent lectures in Trinity College attracted considerable attention and created much enthusiasm.

In conclusion I have to thank you for the assistance you have given me, and to hope that by selecting capable teachers you will enable me to fulfil my aim of making our School a centre of education in Music.

Yours faithfully
Maud Davin Director

August 1931

Miss Davin submitted further regular detailed reports. She was a woman of noted organisational ability and proved a very dynamic Director. She got corresponding support from the City of Dublin Vocational Education Committee. The following Committee report of 1933 is a typical example:-

School of Music

The following recommendations were adopted:-

That Mr Michael O'Higgins who won the Gold Medal (Baritone) at the Feis Ceoil be

awarded a scholarship consisting of free musical training.

That classes in Elocution be inaugurated.

That the School year shall consist of thirty-nine weeks divided into three terms.

That the scale of fees be unchanged.

That an Assistant be appointed to Mr A. Burke, Part-time Teacher of Brass and Reed Instruments.

That the Director report and submit scheme for Irish Choir.

That Rudiments of Music continues to be a compulsory subject, exemption from this subject to be left to the discretion of the Director.

That the Director report from time to time any suitable sites in re proposal regarding the acquisition of more suitable premises.

It was noted that reference was made to the possibility of Bursaries – Cups, Medals and Scholarships – towards the help and encouragement of the students.

Teaching Staff 1932-1934

In 1932 the following teachers were listed:-

| | |
|----------------------|-------------------|
| Mrs K. Andrews | Miss A.G. Higgins |
| Jean Bertin | Michael McNamara |
| Mrs F. Bloom-Pollock | Patrick Murphy |
| Mrs J.D. Brennan | Joseph O'Keeffe |
| Alex Burke | R.M. Power |
| Madame L. Donnelly | Leo Purcell |
| Miss M.E. Haimer | Leo Rowsome |

As ever the question of new premises was constantly discussed, and the School also provided its services for local community purposes, as this entry in the Minutes of 1933 shows:-

A letter was read from the Director of the School of Music stating that she had been asked by the Women's Industrial Development Association to provide some music at the Mannequin Parade of Irish-made goods to be held at the Abbey Theatre on the 27th-28th instant; and proposing, subject to the Committee's sanction, to bring some six or seven students under the guidance of Mr McNamara, to give a

performance by way of an advertisement for the School.

The existing part-time Teaching Staff of the Municipal School of Music were re-appointed for the Session 1933-34, at their current remuneration:-

| | Rate per hour |
|---|---------------|
| <i>Pianoforte</i> | |
| Mrs J.D. Brennan | 5/- |
| Miss M. Haimer | 5/- |
| P. Murphy | 5/- |
| Miss E. Reidy | 5/- |
| <i>Singing and Choir Training</i> | |
| M. Jean Bertin | 6/- |
| <i>Irish Music</i> | |
| Carl Hardebeck | 8/6 |
| <i>Elements of Music and Aural Training</i> | |
| Miss A. G. Higgins | 5/- |
| <i>Tonic Sol-fa</i> | |
| R. Power | 8/6 |
| <i>Viola and Violin</i> | |
| <i>Conductor - Junior Orchestra</i> | |
| Michael McNamara | 5/- |
| <i>Violin</i> | |
| Mrs F. Bloom-Pollock | 5/- |
| <i>Violoncello</i> | |
| Mrs K. Andrews-Pollaky | 5/- |
| <i>Wind Instruments</i> | |
| <i>(Wood and Brass)</i> | |
| Alex Burke | 5/- |
| <i>Uilleann Pipes</i> | |
| L. Rowsome | 6/- |
| <i>Irish War-Pipes</i> | |
| L. Purcell | 5/- |
| <i>Fifes, Drums and Flute</i> | |
| J. O'Keeffe | 5/- |

The cost of instruments although considerable at the time, recalls a bygone age, as this 1933 entry shows:-

Recommendation - That Messrs. McCullough's quotations be accepted for a new Challen Baby Grand Piano at £84, and two new Challen Upright Pianos at £58 16s. each.

By this time also the School had begun its long association with Radio Éireann; an entry in early 1934 noted:-

A Broadcast performance of students of the School of Music on the 10th February was announced.



Mr and Mrs Frank Aiken

In 1934 Miss Maud Davin resigned as Director, due to her forthcoming marriage to Mr Frank Aiken, Minister for Finance. The Committee accepted her resignation with regret and offered its good wishes.

Joseph S. O' Brien Director

In December 1934 Joseph O'Brien was appointed Director. He was one of a famous trio of musical brothers - one of whom, Vincent, was teacher of many noted musicians, including John McCormack. Mr O'Brien began his new task with spirit, his first report to the Committee was as follows:-



Joseph, Vincent and Louis O'Brien

Report on Municipal School of Music

After my short period as Director I have the following remarks and suggestions to make:-

Teaching Staff

All the members of the teaching staff of the School, are, in my judgement, efficient and earnest; I find them attentive to their work in every detail.

The pianoforte classes are well catered for in the number of teachers. We have only two teachers of the violin and these are fully engaged; but, as there is an increasing demand for instruction in this instrument there is the need for an additional instructor.

Whilst I consider the teaching in all the classes quite admirable and in some cases outstanding, I find that there is no co-ordination between the work of the different teachers, nor is there proper grading of the students. At present the members of the staff teach as individuals rather than as a co-ordinated body, whose aim should be not alone the development of the talent with which the School is teeming, but also the gaining for the School its proper place in the forefront of Irish Schools of Music. With real co-operation amongst the teachers a spirit of emulation will be stirred amongst the students, whose abilities and training will be expressed in Concerts, Opera, Oratorio, Broadcasting, etc.

Syllabus

The syllabus for each of the classes as set forth in the printed brochure is far too elaborate; it cannot be followed and is almost

a dead letter in practice. I propose to shape it to a more useful form, and to re-arrange the time-table and the gradation of classes, but as this is not of immediate urgency I shall bring my views before you at another meeting.

Accommodation

The class accommodation, whilst suitable in many respects, is not sufficient for the number of students who enrol. Some of the rooms are rather gloomy and tend towards depression rather than the inspiration of musical culture. The building does not contain a room adequate for the training of orchestras or choirs, and the work though admirably performed is seriously hampered by the limitations and unsuitability of even the largest room. If we had the whole building it would be helpful; but as a temporary solution it might be well to rent one or two rooms in the neighbourhood.

Equipment

The School is equipped reasonably well and the Committee has been quick to supply every want. The only additions I seek at the moment are (a) a small harmonium for purposes of choir-training, and (b) one or perhaps two small harps, as I would wish to include the harp in our instrumental programme.

Policy

One of the main aims of the School is to make it possible for the children of the people to take up the study of Music in its various phases, and to develop the talent of each student to its fullest extent. To this end a suitable scheme of scholarships and prizes is absolutely necessary; without the inducements and facilities so provided it will be difficult to attract talented students and almost impossible to retain them. We have, I understand, already lost some of our best students through their gaining scholarships elsewhere.

Another essential for the School is the establishment of its own system of examinations, both intern and extern. This would have the effect of raising the status of the School to that of a first class Musical Institute – a claim it can hardly put forward as long as it accepts the examinations of less important bodies.

I also recommend a change of name from "Municipal School of Music" to a comprehensive one such as "The National College of Music" or some such title. This would help to give due prestige to our certificates and diplomas.

General

Immediately on my appointment I was fortunately able to revive and take charge of the Senior Orchestra. I also inaugurated a Gaelic Choir which promises to be a great success. It is needless to say that Irish Music shall always have my special interest and keenest encouragement.

As Director Joseph O'Brien submitted regular detailed reports and continued the proud tradition of the School. Enrolments for 1935-36 had reached the number of 1,622 with nearly 400 students of pianoforte and violin.

Board of Studies 1936 Report Scheme of Organisation and Development for Schools

A blueprint for the future of the City of Dublin VEC Schools and Colleges was provided by this report, which was the basis of planning by the Committee. Five Schools of Specialisation were proposed, which included the School of Music, with a system of regional feeder schools in the inner and outer city area:-

The School of Music Teaching Functions

That the School of Music shall provide in Day and Evening classes, instruction in the Theory and Practice of Music, in Singing and Elocution, and in the Art of Teaching as applied to Music, and that the curriculum shall include courses of instruction as follows:-

1. Instrumental Instruction for the Piano, Violin, Viola, Violoncello, Double-Bass, Celtic Harp, Uilleann Pipes, Irish War-Pipes, Wind Instruments (Brass and Wood), Fife, Flute and Percussion Instruments.
2. Band and Orchestral Practice Classes.
3. Singing and Voice Culture.
4. Irish Music: Gaelic Traditional Method.
5. Courses for Teachers and Performers in Elocution, Voice Culture, and Class Singing.

6. Special Courses for the training of Conductors, Choirmasters and Organists

Diplomas

That the School shall give diplomas, testifying high standards of attainment, in respect of certain of its organised courses of study and training.

Civic Activities

That, apart from its teaching activities, the School of Music shall take an important part in the development and diffusion of high standards of musical taste and appreciation, and that an important function of the School shall be the encouragement of Musical Culture and Class Singing in Schools, and the organisation of a Municipal Band and a Municipal Orchestra, and of Choirs and Bands in the large industrial and commercial undertakings of the City. Two main recommendations were made with regard to the School:-

1. That the existing School situated at Chatham Row, and already functioning as a specialised unit, shall be the Central School of Specialisation for Music and shall be designated the School (or The Dublin College) of Music.
2. That the present School Building being unsuited to the special requirements of the teaching activities, and the accommodation inadequate even for present needs, provision be made for the establishment of the School of Music in a new building on a more central and convenient site.

A Municipal Band and new premises had for long been the concern of the School and were clearly emphasised in this important report. As the outbreak of war drew near the School continued to struggle on courageously for its high purposes during a difficult period.

Teaching Staff 1936-1938

The following part-time teachers, (including J.J.O'Reilly, future Principal) were reappointed for the session 1936-37

at the same remuneration as hitherto, except in the case of Mr W. Reidy

(Violoncello) for whom a higher rate of 7/6d per hour is recommended:-

| | |
|-------------------|--------------|
| <i>Pianoforte</i> | Remuneration |
| Miss E. Reidy | 5/- per hour |
| Miss M. Haimer | 5/- per hour |

| | |
|--|--------------|
| <i>Pianoforte, Harmony, Elements of Music and Aural Training</i> | |
| J. J. O'Reilly | 5/- per hour |

| | |
|---|--------------|
| <i>Violin, Viola and Junior Orchestra</i> | |
| Michael McNamara | 5/- per hour |

| | |
|--------------------|--------------|
| <i>Violoncello</i> | |
| William Reidy | 7/6 per hour |

| | |
|---|--------------|
| <i>Double-Bass, Wind Instruments (Wood and Brass)</i> | |
| Comdt. C. Sauerzweig | 5/- per hour |

| | |
|-----------------------|--------------|
| <i>Uilleann Pipes</i> | |
| Leo Rowsome | 6/- per hour |

| | |
|------------------------|--------------|
| <i>Irish War-Pipes</i> | |
| L. Purcell | 5/- per hour |

| | |
|-----------------------------------|--------------|
| <i>Singing and Choir Training</i> | |
| M. Jean Bertin | 6/- per hour |

| | |
|---------------------|--------------|
| <i>Tonic Sol-fa</i> | |
| R.M. Power | 8/6 per hour |

| | |
|-------------------------------|--------------|
| <i>Fifes, Drums and Flute</i> | |
| J. O'Keefe | 5/- per hour |

The 1938 list reflects the expansion in choir training:-

| | |
|-----------------------------------|--|
| <i>Singing and Choir training</i> | |
| Jean Bertin | |

| | |
|----------------------|--|
| <i>Pianoforte</i> | |
| Mrs M. Byrne-Raymond | |
| Miss J. Curran | |
| Miss M.E. Haimer | |

| | |
|------------------|--|
| <i>Violin</i> | |
| Miss Mabel Kenny | |

| | |
|-----------------------|-----------------------------|
| <i>Choir Training</i> | |
| Robert McNally | (Day classes Tech. School) |
| | (Evening Industrial Choirs) |
| Miss Nan Mulligan | (Day classes Tech. School) |

| | |
|--------------|-----------------------------|
| Stan O'Brien | (Evening Industrial Choirs) |
| | (Day classes Tech. School) |
| | (Evening Industrial Choirs) |

| | |
|--|--|
| <i>Violin and Viola, Conductor of Junior Orchestra</i> | |
| Michael McNamara | |

| | |
|-------------------|--|
| <i>Pianoforte</i> | |
| P. Murphy | |

| | |
|-------------------------------|--|
| <i>Fifes, Drums and Flute</i> | |
| J. O'Keefe | |

| | |
|--|-----------------------------|
| <i>Pianoforte, Harmony, Elements of Music and Aural Training</i> | |
| <i>Choir Training</i> | (Evening Industrial Choirs) |
| J.J. O'Reilly | |

| | |
|-----------------------|------------------------------|
| <i>Tonic Sol-fa</i> | |
| <i>Choir Training</i> | (Day classes, Tech. Schools) |
| R.M. Power | |

| | |
|------------------------|--|
| <i>Irish War-Pipes</i> | |
| L. Purcell | |

| | |
|-------------------|--|
| <i>Pianoforte</i> | |
| Miss E. Reidy | |

| | |
|--------------------|--|
| <i>Violoncello</i> | |
| William Reidy | |

| | |
|----------------------|--|
| <i>Violin</i> | |
| Miss N.A. Richardson | |

| | |
|-----------------------|--|
| <i>Uilleann Pipes</i> | |
| L. Rowsome | |

| | |
|-------------------------|--|
| <i>Band Instruments</i> | |
| Comdt. C. Sauerzweig | |

Feis Prize-winners 1937

Also noted at this time were lists of prize-winners at various Feiseanna, with the inevitable reference to the need for new premises, "the present building being deemed most unsuitable"

Father Mathew Feis

| | |
|--------------------------------------|--|
| <i>String Orchestra</i> | |
| Municipal School of Music | |
| 1st Place and Lord Mayor's Cup (97%) | |

| | |
|----------------------------|-------------------|
| <i>Violin</i> | Triona O'Carroll |
| (Under 14) | Sean Woods |
| (Under 17) | Oliver O'Brien |
| <i>Piano</i> | May and Lucy Ward |
| <i>Piano Duet (Junior)</i> | Miss Robinson |
| <i>Contralto Solo</i> | Albert Healy |
| <i>McCullough Cup</i> | |



Hugh Maguire

Belfast Musical Festival

| | |
|--------------------------|---------------------------------|
| <i>Violin (Under 14)</i> | Hugh Maguire |
| <i>Violin Duet</i> | Michael Tobin and Patrick Moran |

Feis Ceoil

| | |
|---------------------------|-----------------|
| <i>Violin (Under 12)</i> | Charles Maguire |
| <i>Senior Violin</i> | Peggy Kelaghan |
| <i>Viola</i> | Éamonn Kennedy |
| <i>Traditional Fiddle</i> | |
| (Under 16) | Patrick Moran |

Scholarship Scheme

The School had finally begun a Scholarship Scheme, as this 1938 report recorded:-

Proposed Scholarships in Municipal School of Music:

The recommendation that a number of scholarships be annually awarded in the School of Music has already been adopted. It is proposed that these take the form of training for a period of two years, subject to progress, discipline and 75% attendance. The number of awards and the subjects to be as follows:-

| Intern (Students of the School of Music) | Extern (Outside Competitors) |
|---|---|
|---|---|

Pianoforte

| | |
|------------|------------|
| Two Senior | One Senior |
| Two Junior | One Junior |

Violin

| | |
|------------|------------|
| Two Senior | One Senior |
| Two Senior | One Junior |

Singing

| | |
|----------------------------|----------------------------|
| One Male and One Female | One Male and One Female |
|----------------------------|----------------------------|

Violoncello

| | |
|-----|-----|
| One | One |
|-----|-----|

The examinations for these awards will necessitate the engagement of an external examiner to act with the Director. Mr Harold R. White to be employed as external examiner at the remuneration of 10/- per hour in connection with the award of scholarships in the Municipal School of Music.

The first scholarship-holders were listed as follows:-

Piano

| | |
|-----------------|----------------|
| Maeve Tyndall | Under 12 years |
| Eileen Chisholm | Under 17 years |
| Maura Russell | 17 to 25 years |
| Sara Bolger | " |

Violin

| | |
|----------------|----------------|
| Hugh Maguire | Under 12 years |
| Patrick Moran | Under 17 years |
| Peggy Kelaghan | 17 to 25 years |
| Michael Tobin | " |

Violoncello

Lucy Ward 17 to 25 years
Teresa Maguire „

Singing

Elizabeth Dooge
James Weafer
Seamus Fitzpatrick

In 1939 Extern Scholarships were awarded as follows:-

Senior Pianoforte

Margaret Folan 124 North Circular Road

Junior Pianoforte

Frances Rutledge 74 Ellesmere Avenue K.C.R.

Junior Violin

Martina O'Byrne 255 Clonliffe Road

Violoncello

Winifred Rankin 52 Home Villas Donnybrook

Singing

Phyllis Farrelly 4 Charleville Mall
Gerard Byrne "Drunmare" Howth Road

Concerts

In 1938 the School provided its services for local causes:-

The Sub-Committee recommend the granting of the free use of the Town Hall, Rathmines, to Ceol Cumann na nÓg for holding a Concert on the 29th January, 1938, and also recommend permission for the students of the Municipal School of Music to take part in a Concert in the Gaiety Theatre on the 6th February which is being held by the National Association of Old I.R.A. for the purpose of raising funds to build a Memorial Hall.

The demand for choirs is noted in the report for 1939:-

Letters were read from (a) Secretary, Dublin Orpheus Male Choir, asking if Scheme for Choirs, including provision of conductor, applies only to business houses, and (b) P. O. Lochlainn, Clann na h-Éireann, conveying request of Ard Coisde for the establishment of a Gaelic Choir and a Céilidhe Band.

As the existing Scheme for Choirs was intended mainly for industrial firms where large numbers of workers are employed and did not embrace private Musical Societies or Social Clubs, the Committee regret that they are unable to accede to the requests and point out that choral instruction is provided in the School of Music at the nominal fee of 2/6d per pupil per Session.

CHAPTER 5

1939-1945

THE EMERGENCY

With the declaration of war against Germany in August 1939 the end of an era had arrived. A policy of neutrality was officially adopted by Dáil Éireann on 2nd September 1939, but an Emergency was declared and the work of the Schools was hampered. Nevertheless music continued to flower as an expression of personal art, independent of the scarce supply system during the war.

The Black-out

A Special Meeting of the City of Dublin VEC was called on 14th September 1939, from which the following extracts are quoted:-

Present:- Councillor M. O'Sullivan (Vice-Chairman), Councillor Mrs M. Cosgrave L.L.A., Councillor J.J. Byrne B.L., Miss H. Molony, Michael O Foghludha, Mr M.P. Rowan, Mr M. Somerville, Mr W.J. Whelan. Apologies for non-attendance were received from Alderman C. Breathnach T.D. LL.D., Chairman, and Dr L.G. Sherlock.

Councillor M. O'Sullivan, Vice-Chairman, presided.

A report was submitted from the Board of Studies dealing with the question of the carrying on of the Schools under the circumstances arising out of the War situation. The Board of Studies recommended that all schools and classes should be carried on normally at present, and that parents of young persons attending the Day classes should be consulted regarding the time of closing classes in the dark evenings, the time-tables to be revised if necessary in accordance with parents' wishes to allow students to reach home during daylight hours.

The Board also recommended that enrolment should proceed as usual, and that the Principals, guided by the response of the students, should use their individual judgement as to closing of any classes. The opinion was strongly expressed that all activities should if possible be carried on, and it was recommended that the evening school be continued in accordance with the Prospectus and time-tables. It was felt, however, on account of "black-out" problems that it might be necessary to postpone for a week or so the date of enrolment and commencement of evening classes. With regard to the "black-out" of windows, it was considered that this could best be carried out by means of divided curtains of suitable material. Estimates were submitted from the Principals for the "blacking-out" of the windows of the several Schools, the total cost being approximately £1,400.

Order - Report of Board of Studies approved generally, except in respect of "blacking-out" and postponement of enrolments. As a test, in the first instance, all the windows in the Marino Technical Schools to be painted black - the resulting cost to be promptly reported. Enrolments to take place as from Monday, 18th September, the light to be maintained in the Schools.

Organ in Chapel Royal, Dublin Castle

From 1936 Joseph O'Brien, Director, had been promoting the idea of acquiring the use of the organ in the Chapel Royal, Dublin Castle, for the use of the School's students. As a teacher of the organ himself he was especially interested in this new teaching facility. Discussions between the Chief Executive Officer and Dr Quane of the



The organ in the Chapel Royal, Dublin Castle

Department of Education proved successful, and by November 1939 permission had been granted. Mr O'Brien submitted a report to the City of Dublin VEC which included the following:-

As I consider the study of the Organ to be the most important branch of musical education at the present time, I am very anxious that the facilities granted by the Department should be availed of even as a trial, for a time, and if they do not prove suitable, further representations could be made to the Department for revision. The fees are:-

| | | |
|--------|-----------|--|
| £1 | per term: | 1 hour weekly tuition. |
| £1:10s | per term: | 1 hour weekly tuition, 1 hour practice |
| £2 | per term: | 1 hour weekly tuition, 2 hours practice |

The terms extend from 1st October to 31st January, 1st February to 31st May, and 1st June to 30th September.

The only times at which the Organ is available at the moment are:- Monday and Tuesday from 9.30 a.m. to 1 p.m. and 2 p.m. to 5 p.m., and Saturday from 9.30 a.m. to 12 noon, a total of 15 hours (approx. eight students for 1 hour tuition and 1 hour practice).

Three students out of 10 applicants were chosen for the first year, although there were other eligible candidates who could not accept a place due to the unsuitability of the hours during which the organ could be used. The class proved successful but was discontinued from 1942, possibly due to the unsuitable hours.

Teaching Staff 1940-1941

The part-time teaching staff for 1940-41 was listed as follows:-

| | Rate per hour |
|--|---------------|
| <i>Elocution</i> | |
| John Fleming | 10/6 |
| <i>Tonic Sol-fa</i> | |
| R. M. Power | 8/6 |
| <i>Choral Training</i> | |
| D. O h-Almhain | |
| Stan O'Brien | 7/6 Extern |
| Francis O'Kelly | 6/- Intern |
| J. J. O'Reilly | |
| <i>Double-Bass, Wind Instruments</i> <i>(Wood and Brass)</i> | |
| Commandant C. Sauerzweig | 5/- |
| <i>Fifes, Drums and Flute</i> | |
| J. O'Keefe | 5/- |
| <i>Irish War-Pipes</i> | |
| L. Purcell | 5/- |
| <i>Uilleann Pipes</i> | |
| Leo Rowsome | 6/- |
| <i>Pianoforte, Harmony,</i> <i>Elements of Music and</i> <i>Aural Training</i> | |
| J. J. O'Reilly | 5/- |
| <i>Violin</i> | |
| Miss Mabel Kenny | 5/- |
| Miss Nora Richardson | 5/- |



Class in Progress

Pianoforte

| | |
|----------------------|-----|
| Mrs M. Byrne-Raymond | 5/- |
| Miss J. Curran | 5/- |
| Mrs M. Haimer-Keeley | 5/- |
| Patrick Murphy | 5/- |
| Miss E. Reidy | 5/- |

*Violin, Viola and
Junior Orchestra*

| | |
|------------------|-----|
| Michael McNamara | 5/- |
|------------------|-----|

Violoncello

| | |
|---------------|-----|
| William Reidy | 7/6 |
|---------------|-----|

Singing and Choir-Training

| | |
|----------------|-----|
| M. Jean Bertin | 6/- |
|----------------|-----|

Two interesting items in the Minutes of the CDVEC in September 1940 read as follows:-

The Sub-Committee recommend that the members of the Mallin Pipers Band, who were attending the School of Music, should receive the same terms as applied to Trade Bands, viz. a fee of 7/6d per student to cover the entire Session.

An application from the Irish Blind Musical Pioneers for free admission of certain of their members to classes in the School of Music was referred to the School of Music Local Sub-Committee.

Arising out of a letter from the Secretary of the "Irish Blind Musical Pioneers" it was agreed to recommend that facilities be given to talented blind.

New Developments

Important new developments took place in 1940, with arrangements for a Certificate Examination Scheme and for a Teacher's Diploma:-

The Director of the School of Music submitted the following Memoranda:-

Examinations would be held in Pianoforte, Violin, Viola, Violoncello and Singing, both practical and theoretical, to be conducted by an examiner of repute so that certificates gained would be a real test of merit for the student.

The examination would be in accordance with the School syllabus, which comprises a performance on the various instruments in a set programme and a test in the Theory of Music.

The fees for the type of examiner contemplated would be approximately £10:10s. per day, and it is expected that most of this cost would be defrayed by the examination entry fees paid by the students. A list of the names of proposed examiners would be submitted in due course for the Committee's consideration.

As the present Session is so far advanced it would not be possible to hold the examination this year and it is suggested that the first examinations would take place in June 1942 and thus give time to make all necessary preparations, and to revise the present syllabus in accordance with the lines of the proposed examinations. The examinations could be held in the School of Music.

Certificate Examination Scheme

The adoption by the City of Dublin Vocational Education Committee of a highly organised system of Certificate Examinations in the Municipal School of Music marks an important stage in the development of that Institution.

Under this system students of the School of Music and Extern students will have at their disposal opportunities to pursue their musical studies in accordance with a well defined programme as set out in the Syllabus, with the ultimate aim of obtaining a Teacher's Diploma which will be officially recognised.

Examinations will be held in the following subjects:- Pianoforte, Violin, Viola,

Violoncello, Double-Bass and Singing. For an Honours Certificate 80% marks, and for Pass Certificate 65% marks will be required.

Teacher's Diploma Examination

Practical Test

Technical execution, reading at sight, interpretation and aural test.

Written Test

Harmony and counterpoint, history of music and the art of teaching.

The examination for Teacher's Diploma will be conducted by an extern examiner.

Admission to examinations is open to all students of music on payment of fees. All fees are payable in advance.

Fees for Certificate Examinations

| | Intern | Extern |
|---------------------|--------|--------|
| Stage 1 | 2/6 | 4/- |
| Intermediate Stages | 5/- | 7/6 |
| Advanced Stage | 7/6 | 10/- |

Fees for Teacher's Diploma Examination

| | |
|-----------------|-------|
| Intern Students | £1 1s |
| Extern Students | £2 2s |

Orchestras, Choirs and Bands



Michael McNamara and the Senior Orchestra, 1940

Radio Broadcasts

Broadcasts by students of the School continued. In March 1940 students who took part

in the series "Our Schools of Music" were paid a fee of 5 guineas, which was lodged to the credit of the Committee. The Junior Orchestra gave regular 20-minute broadcasts for a fee of £4.00.

City Choirs

During the same period there was a great upsurge in the formation of "Commercial and Industrial Choirs." Early in 1940 the School Sub-Committee recommended:-

approval for the request of the Director of the School of Music for the use of the Rathmines Town Hall on Sunday, 10th March, for holding a Choral and Band Concert, to be given by the Commercial and Industrial Choirs together with the School Choir, Orchestra and Brass and Reed Band. The Director also notified the formation of a Choir by the officials of the New Ireland Assurance Co. Ltd., and that he had asked D. O h-Almhain, one of the Panel Teachers, to take charge of same at the recognised rate of remuneration, 7/6d per hour.

A Ladies' Choir – independent of the existing Mixed Choir – was formed by the employees of Messrs W.& R. Jacob, and applied to the School for a conductor. The Dublin Blind Social Club, 33 Mountjoy Square also formed a choir and asked for a conductor; as did the Brooks Thomas Musical Society, the Irish Bakers' Union, and the Labour Choral Society. Mr Leo Maguire became conductor of the Day School Choir in Marino Vocational School in 1944 and later of the New Ireland Assurance Choral Society.

In 1941 the establishment of a Bi-lingual Choir in the School was approved, and Proinnsias O Ceallaigh was appointed conductor at the scheduled remuneration of 6/- per hour for Choral Training (Intern classes).

The proposed formation of a Bandmasters' Class was also announced:-

Seven applications have already been received. It is proposed (a) that the fee should be £1 per term, (b) that half-an-hour's instruction be given weekly in each of the following:- piano, harmony, instrumentation, conducting, and (c) that this class be separately advertised for the term commencing 31st March 1941.

Scholarships 1941

The following recommendations for Intern Scholarships were forwarded by the Director:-

Pianoforte

Senior Beatrice Chisholm 16 Croydon Green Fairview

Agnes McGrane 32 St. Helen's Road Booterstown

Junior Frances Rutledge 4 North Circular Road Mary Connolly 38 Camden Row

Violin

Senior James Kelly 10 South Summer Street Nancy Delaney 57 Larkfield Gardens

Junior Triona O'Carroll The Lawn Peter Place John Ronayne 4 Capel Street

Violoncello

Philomena Greene 52 Lower Grand Canal Street

Singing

Maureen Keane 27 Palmerston Road Eugene Bruce 184 Ceannt Fort Mount Brown

The Director also recommended for ratification the following Scholarship-holders now entering their second year, attendance and progress being satisfactory in each case:-

Pianoforte

Eileen Chisholm, Theresa Roseingrave, Gráinne Lynch, Maura Russell, Colette Aungier, Bernadette O'Malley

Violin

Blanaid Kenny, Patrick Moran, Hugh Maguire, David Walsh, Brian Rush, Peggy Kelaghan

Violoncello

Winifred Rankin, Thomas Kelly

Singing

Marjorie Crowley, Vera Duffy, Joseph Latham

Director's Report

The extent of the Director's duties was highlighted by the following items from a report in 1941:-

The following recommendations were made by the School of Music Local Sub-Committee:-



Cello Quintet - Philomena Greene, Maurice Kennedy, Lucy Ward, Kevin O'Kelly, Treasa Maguire

That a design be obtained for a Diploma for the School of Music.

That the Director be released from the teaching of the Senior Orchestra class.

In this connection the following memorandum from the Director Joseph O'Brien is illuminating:-

For some time past I have assigned the Senior Orchestra class to Mr McNamara, who is conducting it most efficiently. My main reason for giving up this class is that the constant call on me for interviews with pupils and their parents seriously interrupted my class-work. During the first month of each of the three terms I must interview students - there are 800 this term - and assign them to suitable classes, and, of course, I must visit the several classes regularly and exercise proper supervision over the School.

I still continue personally to teach classes in pianoforte, the organ, etc. and to conduct the Sessional examinations.

I should like to have your endorsement of my action in transferring the orchestra to Mr McNamara.

Examinations 1942

A report was read from the School of Music Local Sub-Committee in connection with the annual examinations to be held for the first time in June 1942, unanimously recommending:-

Adherence to their selection of the following three examiners whose qualifications are given hereunder:

Singing

Miss Jean Nolan

Pianoforte

J. T. Horne B.Mus., F.R.C.O.

Strings

Professor Aloys Fleischmann M.A., B.Mus.

Miss Jean Nolan

A notable teacher of singing in Dublin. Studied singing under Chevalier in Paris and under Korbay in London. Gave recitals in Ireland, England and America. Feis adjudicator and judge in 2 RN Competitions.

J. T. Horne Esq

Bachelor of Music and Fellow of the Royal College of Organists. Professor of Music in Municipal School of Music, Cork.

Professor Aloys Fleischmann

Master of Arts, Bachelor of Music and Professor of Music in University College, Cork.

That all grades be examined by the extern examiners and certificates be awarded to each successful candidate.

Scholarships

The Director forwarded the recommendations for Intern Scholarships in the School of Music, as made by the examiner, Mr Harold White, as follows, together with the examiner's report thereon:-

Pianoforte

Senior (Under 25 years)

Evelyn Stewart 50 Heytesbury Street

Maura Russell 10 Washington Street, S.C.R.

Junior (Under 17 years)

Bernadette O'Malley 83 Lindsay Road

(Under 12 years)

Annie Kelly 1 Cuffe Terrace, Harcourt Street

Violin

Senior (Under 25 years)

May Ward 6 Chatham Row

Michael McKenna 48 Fleming Road, Drumcondra

Junior (Under 17 years)

Hugh Maguire 42 Prussia Street

Brendan O'Reilly 12 Clare Road, Whitehall

Singing

Marjorie Crowley 45 Oakley Road

Joseph D. Latham 83 Leinster Road

Violoncello

Winifred Rankin 52 Home Villas, Donnybrook

The Report of the Director of the School of Music that he held the examinations for Extern Scholarships on the 9th and 10th July, was read, and the awards recommended were approved, as follows:-

Junior Pianoforte (Under 12)

Sylvia F. Walsh 5 Wolseley Street S.C.R.

Junior Violin

Geraldine O'Grady 94 Old County Road Crumlin

Violoncello

Bernard Greene 52 Lower Grand Canal Street

Singing

Frances O'Curran 99 Morehampton Road Donnybrook

Tómas O Súilleabháin 46 Cearnóg Parnell

Mr Michael McNamara was proving a successful conductor of the School Orchestra as this Minute of 1942 shows:-

Payment was sanctioned of sum of £10 to Mr Michael McNamara, being the first prize gained by String Orchestra which he conducted at the recent Feis Ceoil: a cheque for this amount had been sent Mr McNamara from the Feis Ceoil Committee and handed to the Director who had forwarded it to the Vocational Education Committee when it was lodged to the latter's credit.

The first successful candidates were emerging with Teachers' Diplomas.

In connection with the examinations held in July 1942 for the Teacher's Diploma, Municipal School of Music, the Director submitted the examiners' reports recommending the award of Teachers' Diplomas as follows:-

Piano

Miss Maura Russell

Violin

Miss Clara Greene

Order – Noted. Teachers' Diplomas to be awarded as recommended. The Diploma certificates to be carried out by "The Sign of the Three Candles."

The membership of the CDVEC Committee at this time was:-

Alderman M. O'Sullivan 74 Ballymun Road
 Councillor C. Breathnach T.D., LLD. 384 Clontarf Road
 Councillor M. Colgan 6 Gardiner's Row
 Councillor Míceál O Maoláin 35 Mountjoy Square
 Councillor Mrs K. Clarke "Baymount" 95 Clontarf Road
 Councillor F. Burke 25 Upper Pembroke Street
 Councillor Walter Beirne 6 Lambay Road Glasnevin
 Councillor P.J. Cahill P.C. 64 Aungier Street
 Michael O Foghludha 5 Cabra Road
 Pádraic T. Breathnach M.A., F.C.P. 66 Iona Road
 Dr Lorcan G. Sherlock 18 Kildare Street
 Mr Hilary Williams 46 Lambay Road Drumcondra
 Mr M.P. Rowan 52 Capel Street
 Mr John Swift 37 Lower Gardiner Street

The Director, School of Music, forwarded reports from the examiners engaged for the Certificate Examinations 1942-43, viz., Mr J. Horne Mus.Bac. A.R.C.O. (Pianoforte), Dr Ernest A. Stoneley (Strings Section), Miss Violet Pearson (Singing). In the pianoforte section 98 honours were obtained, 101 passed and 21 failed; Violin – 45 honours, 24 passed and 2 failed; Violoncello – 2 honours, 1 passed: Singing – 16 honours, 22 passed, and 1 failed. The total of examiners' fees amounted to £68:17:10: the entrance fees were £72:3:6. The Sub-Committee noted with pleasure the reports of the examiners.

Juvenile Symphony Orchestra

The Local Sub-Committee agreed to co-operate with the Director in forming such a combination in the School of Music, in view of the public demand therefor, and seek the Committee's sanction for:-

Formation of a complete orchestra – the string section mainly from the School of Music and supplemented by brass and reed instruments from Artane School Band.

Defrayal of travelling expenses for boys from Artane into the City, amounting to not more than 10/- per rehearsal. The two sections would practise separately at first,

but would have to come together at times for combined rehearsal – about twelve of these combined rehearsals would be necessary before a performance.

At this time Mrs Maud Aiken and Mr Joseph O'Reilly resigned from the School Sub-Committee and the following were co-opted on the School of Music Local Sub-Committee as recommended by the Director:- Rev. Charles Collins S.M., Director of Music, Catholic University School, Lower Leeson Street; Mr Paul McMenamin, Gort-na-smól, Seafield Road, Clontarf.

Examinations 1944

The Minutes of the meeting of the School of Music Local Sub-Committee held on the 23rd February 1944 noted the appointment of examiners as follows:-

Pianoforte

Mr Charles Lynch

Fee £5 5 0 per day of 8 hours

Strings

Mr Ernest A. Stoneley, Belfast

Fee £5 5 0 per day of 8 hours, plus expenses

Singing

Miss Violet Pearson

Fee £7 per day of 8 hours

Intern Scholarship Examination

Dr Vincent O'Brien

Fee £7 per day of 8 hours

Teacher's Diploma Examination

Mr Charles Lynch and Miss Violet Pearson to act as joint examiners, the fee in each case to be the same as for the sessional examinations.

Mrs Rita Broderick Mus.Bach. to set two theory papers for Diploma examination, her fee to be £2 2 0 for each paper, and 1/- for each worked paper examined.

Re-organisation: Lord Mayor's Report (John McCann)

An important development in the organisation of the School initiated in 1944 was noted in the Minutes as follows:-



Enrolments with the Director, Mr Joseph O'Brien

A letter was read from the Department of Education (no. 3401-44) of 21.6.'44 enclosing a summary of recent reports made by Inspectors on the work of the School of Music, and intimating that when the report has been considered and that when the preliminary enquiries into the working of the School have been made by the Lord Mayor and Councillor Beirne (Minutes of 16th March last), the Minister will be glad to receive any proposals which the Committee may desire to make for the improvement of the School generally. (Copies already circulated amongst Committee).

Order – consideration deferred until the preliminary enquiries by the Lord Mayor and Councillor Beirne have been completed.

In the meantime Director, Joseph O'Brien, submitted a memorandum to the CDVEC concerning “the building up of a proper appreciation of music among the pupils of the School,” and suggested a number of measures:-

1. A series of public lectures or lecture/concerts given by both teachers in the School and outside experts. At the start, there would have to be a few explanatory lectures as to the history, growth, appreciation and criticism of music, etc. Then an effort should be made to cater fairly impartially for the various categories among the students, by providing each with an interesting and authoritative lecture from some prominent musician. If for instance, we could arrange to have three recitals in the year by three prominent Irish musicians in each of the

main branches of the School work – piano, violin and singing, I feel sure that a great deal would be done to arouse the genuine love of music in the students. Until such a genuine appreciation of music is given by the School to its pupils as a general matter of routine, it cannot flatter itself that it is doing its whole work. As I said at first, this course for the present at least, must be optional, but I make it my aim that just such a course be provided officially for those at least who intend to study for the Teaching Certificate, even though this may take some time.

2. Concerts for School Children

It has been suggested that the younger students of the School of Music should give concerts for the school children of Dublin. This we would be prepared and delighted to do if the necessary arrangements are made. We could give a children's concert of soloists, orchestra, percussion band, choir, etc., each term (i.e. three in year) with repeat performances as necessary.

3. Juvenile Symphony Orchestra: Artane Boys Band

During the last year a concert to be given by a Juvenile Symphony Orchestra had to be abandoned owing to the withdrawal of the boys of the Artane Band who were lent to us. If the Vocational Educational Commission could secure the influence of the Department of Education in the matter we could, with the help of the Artane Boys, provide a splendid children's orchestra which would be fit to give its own concerts which would satisfy a demand which has already been expressed by newspaper and public opinion.

4. Scholarships for Wood-wind and Brass

With a view, therefore, to providing young players of wood-wind and brass, a type of student almost wholly lacking in the School, I deem it advisable to advertise five or six scholarships in this class for boys under 18 years of age to be on trial for one term, since no entrance examination can be imposed in this instance. The establishment of this class

would meet a long felt need of the School, for while the wood-wind and brass students are numerous they are generally adults who have no desire to help the School Orchestra. These scholarships should be widely advertised, as generally parents complain that they are not sufficiently notified about such scholarships.

5. Irish Music: Singing and Harp

Finally with reference to the improvement of the state of Irish music in the School, a start should be made to provide facilities for those who wish to study Irish singing and harp. A teacher would be required for each of these two branches. I further suggest that the two courses should be made available for any student of any Technical School in Dublin who wishes to avail himself of the offer at a reduced fee. In this way, something would be done to help to spread the knowledge and use of our traditional music in a more extended way than we can accomplish just at present when an official contribution is rather limited.

I feel confident that if this programme is put into effect during the coming year a great deal will have been done towards promoting a truer education in music, a truer culture and a more general interest in Irish Music. Thus, with the help of the Vocational Education Committee a foundation will be laid on which we may build so that in a short time we may realize our ideal of producing students of a cultured and intelligent type who may be fit to take their place in the musical and teaching life of our own School.

Following his report on the School of Music, the Director submitted details of proposed arrangements:-

1. Six lectures to be given by Captain M. Bowles, Mr J. J. O'Reilly, Mr M. McNamara, M. Jean Bertin, Mr Victor Love and Dr J. F. Larchet - suggested fee £3 3s per lecture.
2. The holding of a Children's Concert in the Supper Room, Mansion House, on the 15th December, commencing 2 p.m., subject to sanction from the Department of Education (Primary Branch), for the

attendance of children - approximate hiring charge £5 5s, hire of piano £3 3s, cartage and other expenses; other concerts to be given at suitable dates and venues.

3. The provision of six scholarships for children under 12 years in wood-wind and brass instrument classes - the scholarships to be confined to boys or girls at present enrolled in the School of Music, and tenable for two years subject to discontinuance at any time for want of attention or progress.
4. Provision of classes in Irish Solo Singing and the Irish Harp, necessitating the appointment of teachers therefor - suggested fee for term 10/- in each case.

The cost of a harp would be about £30 new or £15 secondhand. The Sub-Committee recommended that the Director be empowered to carry out the suggestions outlined, and that authority be granted for the necessary expenditure to be incurred, and that advertisements be issued for the posts of teachers of Irish Solo Singing and Irish Harp - rate of remuneration 5/- per hour.

Mr Denis Cox was appointed teacher of Irish Solo Singing shortly afterwards. The proposals for Children's Concerts resulted in a scheme of Primary School Concerts which were held in primary schools or in large local venues.

A meeting of the School of Music Local Sub-Committee held on the 18th May 1945, dealt with both routine matters and with the far-reaching findings of the draft re-organisation report:-

Enrolments for present term (1,065 as against 988 for same term last Session) noted with satisfaction. Report on Children's Concerts and School Lectures noted and considered satisfactory.

Draft re-organisation report adopted and recommended to the General Committee. Vote of thanks to the Chairman and members of the Sub-Committee to which Councillor Beirne replied.

Proposed Draft Re-organisation Report

Five meetings were held at the Municipal School of Music, at which the Chief Executive Officer, the Director, and the several teachers discussed a very wide range

of subjects relating to the conduct of the School, and at which suggestions were invited and submitted having as their object improvements in the accommodation available; types and methods of instruction; internal organisation, publicity, examinations, Feis competitions, School concerts, special prize awards, the Students' Union, etc.

The need for more extensive premises was outstanding, owing to the growing numbers enrolled and the lack of proper accommodation to house choral and orchestral classes. The allocation of a room permanently to each teacher was held to be most desirable. The present site was deemed suitable, as it was centrally situated, and if further adjoining space could be acquired for extension purposes, would fully meet the requirements.

Regarding methods of tuition, it was agreed that class piano tuition, except in the case of the Elementary class, was not feasible. A suggestion was, however, later put forward that "demonstration" classes be held from time to time, at which some six students would attend for one hour, each student to give a "demonstration" of approximately 10 minutes under the supervision of the teacher. Class instruction in the violin was considered both feasible and desirable.

The time given for individual tuition is two quarter hours per week, but where possible, and except in the case of very young students, the lesson is arranged for one half-hour per week, which is considered more efficient.

The appointment of teachers to take only certain grades of pupils was not regarded as an ideal arrangement; it was suggested that the teacher, where feasible, should arrange the attendance hours of pupils of the same grade for consecutive periods.

The formation of a full Municipal Orchestra, Junior Band, and Choir, was considered highly essential. Classes in Chamber Music, professional ensembles, quartets, trios, etc. were regarded as further effective methods of bringing the students more in touch with each other and creating a proper spirit of emulation and mutual help.

With regard to the teaching staff, the formation of a Board of Musical Studies was suggested, at which matters relevant to the

general good of the School, methods and types of instruction, etc. could be discussed and recommendations forwarded for consideration to the Local Sub-Committee.

A further proposal was the setting up of a General Information Bureau to deal with the queries on musical matters generally about which students require information, also to take charge of Publicity, organising of Broadcasts, Musical Question Times, Debates, Concerts, etc.

Arising out of the discussions, the individual nature of the instruction, and the fact that a considerable number of teachers are teaching over 30 hours weekly, it is felt that the School of Music requires different treatment from the ordinary Technical School. Actually, there is not a permanent whole-time teacher on its staff, the Director and Madame Donnelly being in a temporary whole-time capacity, whilst the balance of the teachers are employed solely on a part-time basis. The creation of some additional temporary whole-time positions, would, it is felt, put the School on a more solid basis from the point of view of organisation and progress.

The Director should, in his position, be fully occupied in dealing solely with purely musical matters, consultations, and the general supervision of the School as a whole. The Administrative Section which would entail the preparation and conducting of examinations, keeping of records, organising function such as Concerts, Broadcasts, Debates, Question Times and other such items, valuable both from an educational and publicity standpoint, could be dealt with by an officer who would, in addition to a certain amount of teaching duties, be fully occupied in dealing with such matters.

The assignment of the duties of "Matron" to one of the women part-time teachers, might also receive consideration, as there are a number of very young children of both sexes attending the School, and minor problems and difficulties which may arise from time to time, could be dealt with by this individual, in addition to ordinary teaching duties.

Further, there is the question of the appointment of Heads of Departments. This would seem to resolve itself into three sections, viz., Pianoforte, Strings, and Woodwind and Brass Instruments. The Voice

Production classes should also receive consideration under this arrangement, although not so numerically strong as the other three sections. These Heads of Departments, with regular full-time teaching hours, might also reasonably be placed on a temporary whole-time basis. Their duties would be consultative and supervisory under the control of the Director; and would include assisting the Director in enrolments and the allocation of students, the organising and supervision of the Demonstration Classes, etc. They would be expected to take a practical interest in regard to the activities of the Students' Musical Union and other School activities. These Heads of Departments would form the Board of Musical Studies which it is proposed to inaugurate. At the moment Madame Donnelly, who is already a temporary whole-time teacher would appear to be the automatic choice for Head of the Pianoforte Section, as her long experience of musical matters, and her undoubted abilities as a musician, would be of inestimable value.

These suggestions, therefore, would entail the appointment of four temporary whole-time teachers:

- (a) for administrative work, etc. and Assistant to the Director
- (b) Heads of Departments, not including Madame Donnelly
- (c) Matron

In making these appointments, a question will arise in regard to permission being granted for the appointees to engage in outside duties. It is almost certain that some teachers who will be qualified for appointment are earning considerably more per annum than the salaries proposed.

The suggestion is put forward for the award of Special Prizes such as the **Arthur Darley Cup** for Strings, the **Louis Ely O'Carroll Gold Medal** for Brass and Wood-Wind Instruments, the **Vocational Education Committee Prize** for Piano-forte, and perhaps a member of Committee might donate a Cup for Singing. It is also recommended that steps be taken to set up an Examining Board to conduct examinations for outside Institutions and such extern candidates as may be desirous of participating therein. Already, several

enquiries have been received in this regard and it is felt that such a procedure would be very desirable and would add to the prestige of the School.

With regard to the choirs already in operation in the several Technical Schools, it is considered desirable that there should be some liaison between the Schools and the Municipal School of Music, and that the Director should be empowered to visit the Schools for the purpose of consulting and advising in connection with these choral classes.

Addition to Re-organisation Report

In furtherance of the General Re-organisation Report which was submitted to, and recommended by the Local Sub-Committee, Municipal School of Music; I beg to put forward for your Committee's consideration, the following recommendations for the filling of the temporary whole-time appointments which are outlined in that report.

Assistant to the Director and Administrative Officer:

Mr Michael McNamara A.R.C.M., L.T.C.L. 17 years' service.

Heads of Departments:

Pianoforte

Madame Donnelly, appointed temporary whole-time teacher 25 years service.

Pianoforte & Matron

Mrs Byrne-Raymond. 10 years' service.

Strings

Mr William Reidy. 8 years' service.

Voice Production

Monsieur Jean Bertin. 16 years' service.

Wood-wind and Brass Instruments

Major Sauerzweig. 10 years' service.

As Major Sauerzweig is an Officer in the Defence Forces, he cannot be placed in any wholetime capacity. It is, therefore, proposed to grant him a bonus of £40 per annum for duties as Head of this Department, in addition to his remuneration as part-time teacher.

It is proposed that these teachers, together with the Director, would form the

Board of Musical Studies; that they should teach a minimum of 25 hours weekly, except in the case of the Administrative Officer, whose teaching duties should be 12 to 14 hours weekly, for advanced pupils, or those who show signs of great promise, and who would have regular hours of attendance for his other duties.

It is also to be noted that the present salary of the Director is £450 per annum inclusive. Mr. O'Brien, who was appointed Director, ten years ago, at a salary of £350 per annum, has received two increments of £50 per annum in that time. The enrolments in the School have increased over 150% since that date with consequent considerably increased duties and responsibilities. These activities will increase still further under the programme of expansion which is contemplated, and I therefore recommend that he be paid an inclusive salary of £500 per annum.

It is desirable that all these recommendations should come into operation as from 1st September, 1945.

Signed Martin Gleeson
Chief Executive Officer
31st May 1945

Appointments 1945-1946

Order - On the proposal of Councillor Breathnach, seconded by Alderman McCann, the following amendments to Draft Re-organisation Report and Addendum thereto already adopted by the Committee, were unanimously adopted:

To enable the Director to deal more efficiently with the administrative side of his duties, entailing the preparation and conducting of examinations, keeping of records, organising functions such as Concerts, Broadcasts, Debates, Question Times, etc. and other such valuable activities, both from an educational and publicity standpoint, he would require the services of an Assistant, and we recommend that Mr Michael McNamara, A.R.C.M., L.T.C.L., be appointed Assistant Director on a temporary whole-time basis as from 1st November, 1945, and that he be required to teach 12 to 14 hours weekly for advanced violin students or those who show great

promise, and that he be required to devote a minimum of 34 hours weekly to teaching and administrative work.

Following the Department's opinion on the question of the appointment of Heads of Departments and Matron, it is agreed that these matters should be postponed pending the creation of temporary whole-time posts, and in furtherance of the Department's views in this connection, we recommend that the following part-time teachers be appointed on a temporary whole-time basis, from the 1st November, 1945:

It is proposed that M. Jean Bertin, Mrs Byrne-Raymond and Miss M. Kenny should work a minimum of 33 hours weekly, and that Mr O'Reilly should teach a minimum of 36 hours weekly as requisite for his classes in Harmony, Theory of Music and Elementary Pianoforte. The recommendation in regard to Colonel Sauerzweig is postponed until the question of Departmental Heads is dealt with later.

The Committee note that the Department does not approve of the proposal to set up an Examining Board to conduct examinations for outside Institutions, and referred this question for the consideration of the School of Music Local Sub-Committee.

School of Music: Sub-Committee

Members 1945

*Alderman M. O'Sullivan T.D. 74 Ballymun Road
Mrs, K. Clarke "Baymount" 95 Clontarf Road
Madame Kathleen Roddy Broadcasting Station
Henry Street
Mr W.J. Whelan 61 Lower Beechwood Avenue
Ranelagh
Mr W.H. Beirne 6 Lambay Road Drumcondra
Alderman John McCann T.D. 68 Fortfield Road
Terenure
Mr Hilary Williams 46 Lambay Road Drumcondra
Mr P.F. McMenamin 26 Seafield Road Clontarf
Rev. Charles. P. Collins S.M.,C.U.S. 89 Lower
Leeson Street
Miss Elizabeth Graves 2 Warwick Terrace Leeson
Park
Mr John Swift 37 Lower Gardiner Street
* *ex-officio*.

The Director also reported that he is arranging for a series of eight lectures on musical subjects on similar terms as last year, and hoped to complete arrangements

with the following lecturers:- Colonel Sauerzweig, Mr W. Reidy, Fr. Collins, Éamonn O Gallchobhair, Miss T. O'Connor, Mr P. Murphy: the first lecture, by Colonel Sauerzweig, would be given on the 29th October, 1945.

In his report for the month of September, 1945, the Director stated that the enrolments were 1,125 and exceeded all previous records. In addition, some hundreds of applicants had to be refused admission owing to lack of accommodation.

The Sub-Committee recommended granting of the request received by the Director that the Municipal Senior Orchestra should perform at the Herald Boot Fund Concert on the 9th instant, together with sanction for any necessary expenditure involved.

Premises

The most persistent question over the period was that of more suitable premises. In January 1940 the School sought to acquire the ground floor of the Chatham Row premises then occupied by Messrs Wine & Co., whose lease expired in March 1941, and could be acquired if the lease was not renewed. Later in the year a proposed extension was noted:-

The Chief Executive Officer was authorised to approach the City Manager, with a view to acquisition of the premises, 5 Clarendon Row, which will shortly be vacated by the Housing Department, and which would prove a most useful adjunct to the School of Music where the accommodation is very limited for the numbers in attendance.

The following is a typical Minute of the time:-

The Sub-Committee feel that the School's progress is very much hampered by the lack of proper facilities in the way of a stage and proper accommodation in the Concert Hall.

In 1941 No. 29 Clare Street (formerly the Leinster Club) was being considered as new premises for the School of Music, but the idea was eventually dropped. At this time the City Manager offered the ground floor of the Chatham Row buildings and this brought some relief. By 1943 the School Sub-Committee decided to enquire from Dublin Corporation regarding space adjoining the Mansion House, then used as a car park, as a possible site for a new School of Music, but again nothing came of this and the search continued.

CHAPTER 6

1945-1954

THE POST-WAR YEARS

Music-making received a significant boost during the War/Emergency years, but although the programme of studies increased the question of suitable premises had not been solved.

Premises

In 1946 the Minutes record the problem with telegram-like urgency:-

Present building totally unsuited and accommodation inadequate. Urgent necessity to provide new building.

By 1950 it was decided to carry out alterations rather than seek new premises, and in 1951 plans were ready. The Minutes recorded:-

School of Music

1. Seating lay-out plan for Assembly Hall as prepared by Architect and providing accommodation for a maximum of 130 persons. Adherence to this seating plan to be strictly observed.
2. Large scale drawing of Committee crest for use as a shield for erection on school building as prepared by Architect.
3. Items of equipment to be provided as requested by Mr McNamara and listed in report.
4. Bracket to hold gas ring in cleaners' room to be provided by the Maintenance Staff, approximate cost 30/-

In early 1953 detailed reports from the Architect and Clerk of Works were received by the Committee:-

Approval under the Town and Regional Planning Acts, 1934 and 1939, for the alterations to the School of Music have also

been received by the Architects subject to the following:-

1. The flower beds in front of the new entrance to west wing must be omitted.
2. The window sills in Clarendon Market must not project more than 1.5" beyond the face of the building.
3. Rain water and other pipes on the Clarendon Market face of the building must be recessed up to a height of 7ft. at least.

The flat-felt roof over portion of the Music Room is also to be covered with tarmac and the detailed building matters were listed.

The new extension was officially opened in May 1954 by the Archbishop of Dublin, Most Rev. John Charles McQuaid.

Appointments 1946

Candidates for the post of part-time teacher of pianoforte were interviewed, to fill the vacancy created by Mr V. Love's resignation. As none of the candidates were available for the full number of teaching hours required, it was decided to make two appointments. Mr Walter Beckett and Mr H. S. Greig were appointed to the vacancy at the remuneration of 5/- per hour in each case.

Rate per hour

Violin

| | |
|--|-----|
| Miss Jean Meacock | 5/- |
| Pending appointment of successor to Miss M. Kenny, deceased. | |
| Mr John MacKenzie | 5/- |

Pianoforte

| | |
|---|-----|
| Miss May Ward | 5/- |
| Pending appointment of successor to Mr V. Love, resigned. | |

Sub-Committee Meeting 1946

A typical meeting is recorded in the Minutes for 17th January 1946

Present:- Alderman M. O'Sullivan T.D. (Chairman), Rev. J. Fitzpatrick D.D. (Vice-Chairman), Alderman J. McCann T.D., Alderman B. Butler T.D., Councillor Cormac Breathnach T.D., LL.D., Councillor John Breen, Mrs M. Mulvey P.C., Councillor P. J. Cahill P.C., Mr Hilary Williams, Councillor M. O'Higgins, Mr Maurice O'Connell.

An apology for non-attendance was received from Dr P. T. Breathnach.

Alderman M. O'Sullivan, Chairman, presided.

The members unanimously voiced their regret in the loss of their late colleague, Dr Sherlock, and directed that their sympathy be conveyed to his widow.

1. Michael McNamara 1946

The appointment of Mr Michael McNamara as Assistant Director and temporary whole-time teacher in the School of Music, stating that the Minister remains of the opinion that the appropriate conditions of service should provide for a minimum of 800 hours per session, but that in any session in which Mr McNamara's total hours of instruction may fall short of this figure, the Minister will be prepared to take into account the time given to other duties when arriving at the total number of his teaching hours per session.



A violin lesson with "Mr Mac": Hugh Ronayne, Maurice Kane and Geraldine O'Grady

2. The desirability of establishing a Music Library was discussed and it was agreed that a start could be made by having a copy of each piece, song or story, appearing in the new syllabus, kept in the School for reference. The need for trios, etc., was also stressed.

3. In connection with the production of *The Prodigal Son* the Board agreed that woodwind and organ be added to the strings.

4. Arising out of the Minutes, the Board decided that a satisfactory solution of the question of a longer lesson for singing pupils could be found, by allowing those who desired 30 minutes instead of 20 to pay £1:10s. instead of £1, and accordingly recommend this proposal for the Committee's consideration.

It was further recommended that ten scholarships consisting of free tuition be awarded in the brass wind instrument section, under conditions as proposed by the Director:-

- (a) Educational standard to be not lower than 6th standard
- (b) Candidates to be over 14 years of age
- (c) Candidates must undergo a test in Aural Culture
- (d) Scholarship to be held to one term's probation and renewal on report from Director as to satisfactory attendance and progress.

Order - Noted. Recommendations adopted. Mr J.R. Clarke, 33 Addison Road, Fairview, appointed member of the Local Sub-Committee in room of Mr P. P. McMenamin, resigned.

Library

In 1946 it was decided to found a School Library:-

Director's Report on foundation of School Library, arising out of which the following recommendations are made:



The Library

Duties of Librarian

To be in attendance when Library is open.

To be responsible for the safe keeping and condition of books, music and scores.

To advise students on useful reading and musical matters.

To compile catalogue of books, music, scores, etc.

To use card index system regarding lending of books, etc.

To keep accounts and make all entries in stock book.

It was further recommended that the work of conversion of Room No. 6 and the partitioning of Room No. 7 be done during the holiday period.

Opening of Library

Wednesday 27th October was fixed as the date of the opening. It was decided to ask Alderman M.O'Sullivan, T.D., to officiate, and that members of the Committee and some students be invited. A recommendation was made for grant of further sum of £15 to cover the cost of more books for the Library.

Order – Report adopted and recommendations approved. Alderman McCann to open Library. Grant of extra £15 to cover the cost of more technical books for the Library.

Enrolments 1945-1949

Enrolments over the period showed a steady increase

| | | |
|--------|-------------|-------|
| 1945-6 | First term | 1,114 |
| | Second term | 1,165 |
| 1946-7 | First term | 1,202 |
| | Second term | 1,250 |

Enrolments for Second Term, Session 1947-48, reached 1,412, this number included a new class in Elocution for which 91 students enrolled. The enrolments for second term last Session were 1,250 and the first term this Session 1,272, excluding the elocution students. This shows an increase of 49.

| | | |
|----------|-------------|-------|
| 1948-49: | First term | 1,412 |
| | Second term | 1,414 |

St. Joseph's School for the Blind

The willingness of the School to accommodate community requests is seen from the following correspondence and arrangements:-

A letter was read from the Prior, St. Joseph's School for the Blind, dated 28th February 1949:-

We have a young totally blind man here, one Francis Manning, aged about 24 years, who has been studying music for some years past under Professor Murray, and he has obtained a Teacher's Diploma of the London Trinity College of Music since January 1948, so that he is qualified to teach pianoforte. He has also won the Vandaleur Scholarship for the organ, at the Royal Irish Academy of Music, last December, enabling him to obtain free tuition for one year.

We should like to employ him here at St. Joseph's, so that he may be able to make a livelihood on his own, but unfortunately, we are not in a position to pay him anything like a decent salary, or what should be deemed his worth as music-teacher and choirmaster, principally owing to the fact that we receive no grant for such purpose. As he is anxious to follow up music and still be associated with our Institution, I wonder would it be possible for the Vocational Committee to employ him, and appoint him as teacher here in a somewhat similar manner as say, our National School teacher

is appointed and paid by the Department of Education.

It would certainly be a very practical way of enabling this blind man to take his place in society as an ordinary person, and at the same time be the means of giving professional tuition to our young blind pupils, most of whom acquire a taste for music, particularly the piano.

May I hope for your kind and sympathetic consideration of the matter at your convenience.

The Chief Executive Officer stated that he had referred this matter to the Director of the Municipal School of Music, who reported as follows:-

As requested, I paid a visit to St. Joseph's Blind Asylum, Drumcondra, on Tuesday, 29th March, and had an interview with Mr Francis Manning, a blind inmate of that Institution.

I was very much impressed by his methods of dealing with blind students of the pianoforte and can state that he achieved good results: he gave three lessons to students of different capabilities in my presence, and I was impressed by his handling of their different problems.

He is a patient nice young man (25 years) and seemed to enjoy the work he was doing and to be liked by those he was dealing with and there was a sympathy between them.

Most of this kind of teaching is on a memory basis, but a knowledge of the Braille system is very necessary in dealing with the blind and few non-blind teachers of the pianoforte have this knowledge.

In addition to piano teaching he teaches the choir and plays the organ in the Institution and is very successful on both: he holds the Teacher's Diploma from Trinity College, London, for pianoforte teaching, which is quite a good qualification.

At present he has seven pupils for piano in the Asylum and the maximum at any time would be approximately twelve. He does no teaching outside the Institution.

I would strongly recommend that if possible, aid should be given to help the work done for music, with regard to the blind people in this Institution.

Order - Request approved. Mr F. Manning to be employed as part-time teacher of

pianoforte in St. Joseph's Asylum for the Blind at rate of remuneration under fee-paying category 1, viz., 8/6d per hour of actual teaching; one hour per week per pupil to be allocated; Sessional terms to be as in Municipal School of Music.

By October 1952 these arrangements were so successful that the scheme was enlarged:-

That the application from Rev. Brother Corcoran be granted and that six additional pupils be enrolled for pianoforte with Mr Manning in St. Joseph's Asylum and School for Male Blind, bringing the total number of students to thirteen.

This appointment was an innovation in blind schools in Ireland and, according to Frank Manning himself, the first time in the history of the state that a blind musician was appointed as an official teacher. He held his classes in the evening, retaining his day job as telephonist in the Civil Service. He conducted his classes through the use of Braille music, and in addition was organiser in St. Joseph's. Music brought great pleasure and comfort not only to himself but to his blind students. He still plays and remembers the kind encouragement of Fr Murphy, choirmaster, of the Carmelite Order who ran St. Joseph's from 1932 until the Rosmini Fathers took over in 1955, and Martin Gleeson, CEO of the City of Dublin VEC, and Joseph O'Brien, Director of the Municipal School of Music.

Memorial Scholarships

It was proposed in 1949 that Memorial Scholarships be instituted by the Vocational Education Committee in memory of Mr Louis Ely O'Carroll, Mr Arthur Darley and Dr Lorcan Sherlock, and that in addition to the Scholarships, Gold Medals be awarded - the O'Carroll Scholarship for singing, the Darley Scholarship for violin playing, and the Sherlock Scholarship for advanced piano playing. The first competition in 1950 was recorded as follows:-

The Sub-Committee recommended the purchase and award of the Memorial Medals in connection with the 1950 examinations in the School of Music as follows:-

Pianoforte

Lorcan Sherlock Medal to Alicia Turnbull

Violin

Arthur Darley Medal to Brendan O'Reilly

Singing

Louis Ely O'Carroll Medal to Claire Kelleher

The Madame Lucy Donnelly Cup, presented by her husband Mr T. Gogan was also awarded in 1950:-

Madame Donnelly Memorial Cup Competition to be held on Friday, 29th June. Donor, Mr Gogan, to be asked to present Cup. Mrs Aileen Gore recommended as adjudicator at examination as Mr Charles Lynch is not available.

The Sub-Committee recommended payment of the sum of two guineas to Mr Denis Cox, part-time teacher of singing, whose services were required in the School of Music on the occasion of the special test for piano accompaniment.

By 1951 a new arrangement was made for examiners from the Associated Board, London, to conduct the annual examinations.

A letter was read from Mr L.H. Macklin, The Associated Board of the Royal Schools of Music, stating that all arrangements have been made for Sir George Dyson, Mr R.J. Forbes and Mr James to arrive in Dublin by air on Sunday 22nd June. For Singing the examiner is to be Mr Cuthbert Smith of the R.C.M. staff.

Sub-Committee Meeting 1949

The Minutes of the meetings of the Local Sub-Committee appointed to advise the CDVEC provide further insight into the progress of the School. The following is a summary of the meeting held on 25th February 1949:-

Report on preliminary meeting with Radio Eireann was discussed: Conference to be resumed with Radio Eireann authorities.

The Director's recommendation re Prospectus and Syllabus was approved, i.e., that the Prospectus be issued separately from the Syllabus, the latter to appear at the beginning of 2nd Term.

Recommendations from the Board of Musical Studies

1. Re Concert by Senior Students on 28th April 1949. That the School be closed on evening of Concert from 5 p.m. That Orchestral parts be hired for the following items:
(a) *Song of Destiny* (Brahms)
(b) Violin Concerto in G (Haydn)
That numbered admission tickets be ordered as follows: 500 at 2/-, and 750 at 3/-.
2. The proposed formation of an Operatic Society was deferred pending further discussion and enquiries.
3. In order to keep step with contemporary musical activities, it was suggested that certain musical periodicals be purchased for the Library. It was agreed that specimens be submitted for the Board's inspection at the next meeting.

Scholarships Abroad

Alderman John McCann championed the first scholarship for study abroad on behalf of "the talented violin student, Miss Geraldine O'Grady", to enable her to continue her musical education in Paris. A subsequent report from her teacher, M. Jean Fournier, stated that:-

She had made very important progress and had justified all his hopes. He recommended that Miss O'Grady be allowed to continue her studies.

Geraldine O'Grady was the first of many exceptional students of the School – string players, singers and pianists – who have been awarded scholarships by the CDVEC for further study abroad.

In 1950 the Sub-Committee consisted of the following members:-

Very Rev John Canon Fitzpatrick D.D., P.P.
"Monte Coelio" Foxrock

Councillor P. J. Cahill
64 Aungier Street

Alderman John McCann T.D.
68 Fortfield Road Terenure

Mrs K. Clarke
40 Merlyn Road Ballsbridge

Mr W. J. Whelan
61 Lower Beechwood Avenue



*Front Row: Clara Greene, May Ward, Rev. Charles Collins, S.M., Carmel Moore, Anne Kelleher
Back Row: Kevin Roche, James Plunkett Kelly, John O'Keeffe, William Reidy, Thomas Barry, Frank O'Driscoll
(C.U.S.: Gilbert & Sullivan)*

Mr Hilary Williams
46 Lambay Road Drumcondra

Rev. Charles Collins S.M.
89 Lower Leeson Street

Mr Peter J. Flanagan
9 Shelmartin Avenue Fairview

Miss Elizabeth Graves
2 Warwick Terrace Leeson Park

Mr J. K. Clarke
33 Addison Road Fairview

Mr P. J. Malone
37 Lower Gardiner Street

Mr H. F. Thunder
22 Whitehall Road Terenure

Teaching Staff 1952

The teaching staff continued to expand:-

Director

Mr J. O'Brien

Asst. Director

Mr M. McNamara

Whole-time

M. J. Bertin
Mrs Byrne-Raymond
Miss E. Costello
Miss R. Cunney
Miss J. Curran
Miss C. Greene
Mr W.S. Greig
Mr J. Hickey
Miss O. Mulcahy
Mr F. O Lochlainn
Miss S. O Loughlin
Dr J. J. O'Reilly
Mr W. Reidy
Miss C. Rogers
Miss M. Russell
Miss M. Costello
Miss P. Victory
Miss M. Ward

Part-time

Dr W. Beckett
Mr R. Bushnell
Miss J. Carey
Mr D. Cox
Miss M. Flood
Miss N. Kane



A piano lesson with Miss Rita Cunney

Mr F. Manning
 Mr L. Maguire
 Mr J. MacKenzie
 Mr N. O'Gorman
 Mr J. O'Keefe
 Mr P. O. Mongain
 Mr R. Power
 Mr G. Purcell
 Mr L. Rowsome
 Mr G. Shanahan
 Miss K. Uhlemann

Most of the School's work was at this time conducted by temporary part-time teachers for very modest remuneration, but a spirited objection to this was made by one teacher:-

A letter was read from Miss Mary Keogh, part-time teacher of Choral Training, regretfully tendering her resignation in view of the inadequacy of her remuneration, stating that she is not prepared to teach for less than £1 per hour.

Order - Resignation not accepted, the Department to be asked to approve payment of remuneration to Miss Keogh under the highest fee-paying category.

However the Department of Education did not sanction the increase, and the long battle for improvement in pay and conditions went on.

Fees and Classes

Proposed term fees for Session 1950-51 were recommended as follows:

First Term - 4th September 1950 to 31st January 1951



Miss Mary Keogh

Second Term - 1st February 1951 to 16th June 1951

Pianoforte

Preliminary and Primary Classes 20/-
 Individual 40/-

Violin 40/-

Viola 30/-

Violoncello 40/-

Double-Bass 20/-

Singing and Voice Production

Lesson of 20 minutes 40/-

Lesson of 30 minutes 60/-

Gaelic singing 20/-

Sight Reading (Vocal) 15/-

(To students of other classes) 2/6

Elocution 15/-

Wind Instruments

Wood and Brass 15/-

Fife and Drum 15/-

Uilleann Pipes 15/-

Irish War-Pipes 15/-

Rudiments of Music and

Aural Training 15/-

Harmony Class 20/-

Harmony Individual 40/-

Diploma class

Theoretical 40/-

Practical 80/-

Chamber Music Classes

Per student (extern) 20/-

Per student (intern) 10/-

Professional Ensemble Class

Per student (extern) 20/-

Per student (intern) 10/-

| | | |
|---|-----------------|---|
| Orchestral Classes | 2/6 per Session | <i>Pianoforte & Violin</i> John O'Mahony |
| Choral Classes | " | |
| Military Band | " | <i>Violin</i> Sheila O'Grady |
| Rudiments of Music | " | Ita Herbert |
| Per student (intern) | " | Eric Winter |
| In 1952 the span of classes was listed as follows:- | | Seán O'Grady |
| | | Loretto McGrath |
| | | John Sheahan |
| Pianoforte (Indiv.) | | Nuala Levins |
| Piano Classes | | Roger Jagoe |
| Violin | | Brian Walsh |
| Viola | | Peter Kirwan |
| Violoncello | | Thérèse Adams |
| Wind Instruments | | Patrick Hayes |
| Singing and Voice Production | | Brendan Doyle |
| Gaelic Singing | | Thomas Bieler |
| War-Pipes | | |
| Uilleann Pipes | | <i>Elocution</i> Miriam Traynor |
| Choral Training | | Eileen Doyle |
| Accompaniments | | Colette Early |
| Sight Reading (Vocal) | | Marie Mulligan |
| Elocution | | |
| Orchestra (Senior) | | |
| Orchestra (Junior) | | <i>Violoncello</i> Ita Doyle |
| Orchestra (Prep.) | | Nuala Levins |
| Military Band | | |
| Percussion Band | | |
| Harmony, Rudiments of Music & Aural Training | | |

Prize-winners 1952

Elliman Memorial Prize

Trombone John Tate

Flute Ann Kinsella

Examination Prize-winners

Pianoforte

Eily O'Grady

Una Murphy

Maureen Carolan

Sheila O'Grady

Brian McLoughlin

Judith Ryle

Margaret Tobin

Clodagh McSwiney

Brian Brennan

Deirdre Levins

Singing

Sylvia Walsh

In 1952 the name of a notable teacher appeared at the beginning of a long and distinguished career. The Sub-Committee recommended:-

The employment of Miss Nancy Calthorpe, part-time teacher of pianoforte, as temporary chorus mistress for the Technical Students' Musical Society, in the absence of Dr W. Beckett who has gone to study in Italy.

In May 1953 payment of a grant of £25 was approved towards the expenses involved in the Society's production of *The Arcadians*.

Michael McNamara Principal

In 1953 Joseph O'Brien retired and was succeeded by Michael McNamara, who had been associated with the School since 1928. He became a greatly-loved Principal over the next sixteen years until his retirement in 1969. He was also active as examiner and teacher at the Cork Municipal School of Music, and at the request of the County Cork Vocational Education Committee acted as advisor on a scheme for the promotion of violin-playing in the Committee's administrative area.

Summer Schools of Music

An interesting experiment was initiated by the Department of Education, with the assistance of an advisory committee, when a Summer School of Music was established in Dublin in August and September 1946. Two-week courses were given in choral and orchestral conducting, pianoforte and violin playing and composition. Applications for permission to attend the courses were received from all parts of the country. Admission to the choral and orchestral courses was confined to advanced performers. No fees were charged and travelling expenses were refunded to those who attended.

Owing to the large number of applicants it was necessary to organise two courses in choral training, both of which were under the direction of A.C. Keeton, B.Mus., F.R.C.O., of Scarborough. Over 120 enthusiastic school-teachers, choir-masters and directors of musical societies attended the courses, which included a considerable amount of practical work on the technique of choral training and voice production.

There was an attendance of over sixty at the course of lectures given by Hubert Clifford, D.Mus., on the training of school orchestras. M. Jean Martinon, Herbert Fryer, Henry Holst and Sir Arnold Bax also gave lectures and conducted seminars.

In all 167 students were admitted to the Summer School and the majority of these attended more than one course. For instance, most of those who attended the choral classes were interested in the training of school orchestras, and a number who attended the latter course also attended the course in orchestral conducting. Special facilities were given to members of the staffs of the principal music institutions to be present at the courses, and to attend the semi-public recitals given by some of the lecturers.

All the courses were held in Coláiste Mhuire, Cathal Brugha Street, Dublin, with the permission of the City of Dublin Vocational Education Committee, except for the course in orchestral conducting, which was held in the Phoenix Hall. Valuable assistance was given by the Director and Assistant Director of the Municipal School of Music, who lent scores and instruments and arranged for the attendance of a demonstration orchestra composed of students from the School.

A spirit of enthusiasm and friendliness existed throughout between the students and the lecturers, who co-operated wholeheartedly with

the advisory committee and the Department of Education in ensuring the success of the Summer School. The 1946 Summer School was so successful that it was decided to repeat the experiment in 1947, when 175 students attended courses in choral training, orchestral conducting, pianoforte, violin and violoncello, composition, singing, and training of wind bands.

For the next ten years Department of Education Summer Schools brought the finest musicians from Great Britain and the Continent to Irish teachers and students; including staff, students, and participating student orchestras from the Municipal School.

Broadcasts and Concerts



"Children at the Microphone"

Darina Gibson, Nuala Levins, Veronica McSwiney with Rhoda Coghill, Official Accompanist, Radio Éireann.

Radio broadcasts were a regular feature, as were concerts in the Town Hall, Rathmines, the Mansion House and the Gresham Hotel. These events are remembered as highlights of the School's calendar by many past pupils:-

Receipt was noted of fee of £4 received for broadcast by Junior Orchestra, School of Music, 11th June 1946. It was agreed that the fee be allocated to the conductor of the Orchestra.

In 1948 a Department of Education letter noted:-

Regarding the disposal of fees received in respect of broadcasts by the Orchestras of the Municipal School of Music, stating that,

in the circumstances represented, no objection will be raised to the proposal to grant the equivalent of such fees in future to the Students' Union attached to the Municipal School of Music.

Primary School Concerts

Concerts held in primary schools or in large local venues continued to introduce the School to a wider audience, as reported in the following Minute:-

Referring to the Primary School Concerts, the Sub-Committee are of the opinion that the good work done is negated largely by the absence of accommodation for new students who are anxious to learn music having heard the Municipal School's young performers, and recommend for the immediate consideration of the Vocational Education Committee that music should be taught in the Vocational Schools outside the School of Music, that provision be made in the newly planned Regional Schools for the inclusion of music-teaching rooms, and that the suggested courses be under the control of the Director of the Municipal School of Music.

The scale of the concerts may be seen from this Minute of 1949:-

Primary School Concerts: Owing to the reluctance of certain school authorities to release children to perform, it was recommended to have an Evening Concert, held if possible in the Phoenix Hall (with an accommodation of 400), where children could be invited.

Choirs and Bands

Another notable feature of this period was the service rendered to the many new commercial and industrial and other choirs and bands formed in the city:-

The Director, School of Music, reported that a choir had been started by the Printing Trade, and recommended that under the Committee's scheme, the services of a conductor should be provided, for which post he recommended Mr Gerald Dillon, who is already on the Panel. The Sub-Committee approved of these recommenda-

tions.

Arising out of a letter from the Secretary, Catholic Boys' Brigade, asking if tuition could be arranged for members of the Boys' Band, more particularly in brass and woodwind instruments, it was recommended, in view of the proposal to form a full Municipal Orchestra, that Mr J. O'Keeffe should give 4.5 hours tuition weekly in the Boys' Brigade premises with a view to preparing the members of the Band for inclusion in the Orchestra, the teaching fee to be 7/6d per hour as in the case of conductors of external choirs.

The adoption of the following suggestion from the Board of Musical Studies regarding a School Choir was recommended:-

The Board feel that the establishment of a good permanent Choir will be helped by the admission without fee, of past pupils and others, provided they give satisfactory auditions and a promise to attend regularly, subject to the Director's approval in individual cases.



Sydney Greig at the organ of St Patrick's Cathedral.

Organ Classes

An important development was noted in the Minutes:-

That, in connection with classes in organ playing, which will commence next Session, Mr W.S. Greig, permanent whole-time teacher of pianoforte, to be transferred to teachership of organ, when required,

without change of status: it is understood that part-time teachers may also be required, dependent on the number of applications for instruction. The fee for students of the organ classes to be £6 per term – one hour's tuition per week.

In 1954 tenders were considered for:-

Supply and installation of organ: Municipal School of Music

and it was noted that

the question of starting a class in Gregorian Chant for organists and choirmasters should be an agenda item for the next meeting.



Annual Concert, Gresham Hotel, including May Briscoe, Maurice Kane, Maura Noctor, Nell Kane, Anne Kelleher, Geraldine O'Grady, Mary O'Brien.

CHAPTER 7

1954-1968

WORK IN PROGRESS

The School proceeded during this period with a continued raising of standards and an increasingly wide range of teaching and social activities. An attempt by the Department of Education to amalgamate the Municipal School and the Royal Irish Academy of Music was opposed by the City of Dublin VEC.

Expansion of String School

The most notable development is signalled in the following Minute:-

That provision be made in the School for the teaching of violin and viola beyond the stage at present catered for, thus bringing the students to the highest level of concert performance and orchestral proficiency, the appointee to be qualified as an outstanding instrumentalist of proved teaching ability.

The appointment was subsequently recorded:-

Jaroslav Vaneček, Graduate of State Conservatory of Music, Prague, as permanent whole-time teacher (higher technological grade) as from 1st September, 1954 . . . has passed test in Irish as required by the Department of Education.

Mr Vaneček proved an outstanding teacher and he was soon awarded a pay increase:-

In view of the nature of additional duties and responsibilities which he has undertaken since he took up duty as teacher of violin and viola in the School of Music, viz:

- (a) the training of senior students for posts as professional musicians (such students have already obtained employment with Radio Éireann and in educational institutions)

- (b) the complete training of talented students to a standard which reduces or obviates the necessity to award scholarships for tuition abroad.

The success of this strategy is reflected in a report to the Principal, Michael McNamara, from Cedric Sharpe, Royal Academy, London, on the Professional Examination held on 9th June 1956:-

As promised I write you a short report on your professional class. I can only say that I have learnt to have a very sincere admiration for Mr Vaneček for his most talented teaching and I must congratulate you on having him on your staff. I must also congratulate you, personally, Dr O'Reilly and the entire staff on the magnificent work you are doing for music as a whole. It has been a revelation to me.

And thank you very much for your kindness and courtesy during my visit to Dublin which I enjoyed very much.

Order - Noted with appreciation.

Drama

An interesting specification for a part-time teaching post in 1954 was as follows:-

Drama (Musical Students' Union)
Syllabus embraces lectures and training in Dramatic Acting, Speech Craft, Mime, Stage Movement, Make-up, Voice Production and Theatre.

Potential students were specified in a corresponding recommendation:-

That a Dramatic Acting class be included in the School curriculum. The Principal advised

that training in the technique of Acting would be desirable for students who have completed the Elocution course, also students who showed promise as operatic or stage artists. Students of other Vocational Schools with acting possibilities could also be accommodated in this class. The fee to be 10/- per term and membership confined to students of Vocational Schools.

Sub-Committee Meeting 1956

Minutes of a meeting of the School of Music Local Sub-Committee held on 27th April 1956 were submitted:-

Order - Noted. The recommendation therein was approved that the Concerts by Senior and Junior students be held in the Aberdeen Hall, Gresham Hotel, on dates to be arranged during month of June, the usual expenses were sanctioned, viz., hire of hall, hire of piano, printing, cartage, advertising, and for professional musicians (if required), and the following admission charges agreed to:- Junior Concert, 2/-; and the Senior Concert, 3/-.

A Symphony Orchestral class was proposed in 1956 to be conducted by Miss Terry O'Connor, and the Minutes of a meeting held on 13th July 1956 referred to the proposed Symphony Orchestra:-

As a preliminary to the formation thereof, it was recommended:-

- (a) That a Military Band (advanced players) be established at the earliest possible date.
- (b) That special advanced tuition be provided for certain selected wind players.

The Sub-Committee requested that the memorandum compiled by Mr McNamara (Principal) and Mr P. Malone (member of Sub-Committee) be circulated to members of the Vocational Education Committee.

The Sub-Committee congratulated the teaching staff on the excellent results achieved in Feis Ceoil, Father Mathew Feis, Cork International Choral Festival and annual examinations.

Male Voice Choir

The activities of the Male Voice Choir were also noted:-

1. That classes for Male Voice Choir in the School of Music be continued on two evenings each week during the month of July, 1956.

2. That the 34 members of the Male Voice Choir of the School of Music, winners of the Choral Competition at the International Choral Festival Cork, the £75 prize for which has been lodged to the Committee's accounts be each recouped £2.5.0 travelling expenses

Summer Schools of Music

When the Department Summer Schools ended in 1956, the Municipal School of Music made arrangements for the provision of a short Summer Course of two weeks' duration for teachers in the training of School Choirs and Orchestras at the Municipal School of Music in July 1957. Michael McNamara and Leslie Regan, F.R.A.M., F.R.C.O, were employed as lecturers for these courses which continued for a number of years.

Prize-winners 1956

Pianoforte

| | | |
|------------|--------|---|
| Grade I | (5/-) | Marion Doherty, Patricia Fay Nuala Breen |
| Grade II | (5/-) | Daniel Lynch, Deirdre Duffy |
| Grade III | (10/-) | Audrey Carr, Eugene O'Mahony |
| Grade IV | (10/-) | Kathleen Brennan |
| Grade V | (10/-) | Raymond O'Toole |
| Grade VI | (10/-) | Frances Mooney |
| Grade VII | (20/-) | Margaret MacKenzie, Darina Gibson |
| Grade VIII | (20/-) | Mary Wymes, John Peel Nuala Levins, Veronica McSwiney John O'Mahony, Sylvia Farrell Michael Grant |

Flute

| | | |
|---------|--------|---------------|
| Grade V | (10/-) | Eithne Delany |
|---------|--------|---------------|

Clarinet

| | | |
|------------|--------|--|
| Grade VIII | (50/-) | |
|------------|--------|--|

Elliman Prize

Thomas Atkinson

Violin

| | | |
|------------|--------|-----------------------------------|
| Grade I | (5/-) | Audrey Carr |
| Grade III | (10/-) | Patrick Hayes, Vanessa McMahon |
| Grade IV | (10/-) | Michael Hanley |
| Grade V | (10/-) | Patricia Higgins |
| Grade VI | (10/-) | Loretto McGrath |
| Grade VIII | (20/-) | Sheila O'Grady |

Viola

| | | |
|----------|--------|-----------------|
| Grade VI | (10/-) | Maureen Carolan |
|----------|--------|-----------------|

Violoncello

| | | |
|-----------|--------|-------------------|
| Grade III | (10/-) | Veronica McSwiney |
|-----------|--------|-------------------|

Scholarships*Pianoforte*

Under 12 Years

Margaret Doherty
Marion Doherty
Nuala Gillen
Audrey Carr
Paul Conroy
Raymond O'Toole

Under 16 Years

Michael Grant
Eugene O'Mahony

Senior

Nuala Levins

Violin

Under 12 Years

Brian McNamara
Teresa Kelly
Niamh Ní Liathain
Liam Fitzgerald

Under 16 Years

Loretto McGrath
Patricia Higgins

Senior

Sheila O'Grady

The award of an additional scholarship is recommended in respect of Yvonne McGuinness.

Violoncello

Junior

Veronica McSwiney

Viola

Maureen Carolan

Singing

Brendan McNally
Eily Markey

Extern Scholarship Awards*Pianoforte*

Junior

Brian O'Mahony

The award of an additional scholarship is recommended in respect of Ronan Douglas.

Senior

Josephine Shine

Violin

Junior

The award of an additional scholarship is recommended in respect of Jean MacKenzie.

Violoncello

Maura Hudson

Singing

Gerard Murray
Carmel Burke

Second Year Scholarships*Pianoforte*

Darina Gibson
Niamh Ní Liathain
Deirdre Levins
Gerard Gillen
Veronica McSweeney
Mary Wymes
Sylvia Farrell
Florence Austin
Claire O'Mahony

Sub-Committee Meeting 1957

A typical report of the School reads as follows:-

Minutes of Meeting of Local Sub-Committee held on Friday, 25th October, 1957, at 4.00p.m.

Present: Rev. Father C. Collins (Chairman)
Councillor M.G. Dempsey, Mr M. Clarke,
Mr S. Delany, Mr F. Flanagan, Dr. J. J. O'Reilly, Mr McNamara (Secretary).
Apologies for non-attendance were received from Madame K. Roddy and Alderman John McCann.

1. Minutes of previous meeting were read and signed.

2. A letter from the Secretary of the Irish Transport & General Workers' Union was read and appreciation of generous offer of a scholarship (£25 per session) was expressed. It was recommended that the application of the scholarship be left to the discretion of the Principal and his Assistant.

3. Enrolments for the first term, Session 1957/1958, were noted with satisfaction.

| | |
|-----------------------|-------|
| <i>Pianoforte</i> | 665 |
| <i>Organ</i> | 33 |
| <i>Violin</i> | 236 |
| <i>Violoncello</i> | 27 |
| <i>Harp</i> | 11 |
| <i>Double-Bass</i> | 8 |
| <i>Harmony</i> | 61 |
| <i>Wind</i> | 100 |
| <i>Percussion</i> | 18 |
| <i>Singing</i> | 127 |
| <i>Elocution</i> | 18 |
| <i>Uilleann Pipes</i> | 19 |
| Total | 2,508 |

The enrolments are principally composed of young students – a very healthy sign for the future of the School.

4. In connection with the annual prize distribution, the following recommendations were made:-

- That the function be held in the Round Room, Mansion House, on Monday, 10th December, 1957, at 7.45 p.m.
- That Alderman John McCann be requested to present the prizes.
- That an admission charge of 2/- be made.
- That refund be given for all necessary expenses, i.e., hire of Hall, hire of piano, printing, haulage, etc.



Prize-winners Concert, Mansion House, 1957

5. Letter from Miss Steer, St. Brigid's Convalescent Home, Kiltarnan, was read, and her very considerate gesture of bequeathing two violins to the School of Music was appreciated by the Committee. The Secretary to convey to Miss Steer the Committee's thanks.

6. The Committee considered that the provision of three good pianos for use in the piano section is a matter of greatest urgency.

7. The successes obtained by Dr O'Reilly's pupils at the Southport Festival were noted and the Committee's congratulations were tendered to Dr O'Reilly.

8. The Committee expressed great satisfaction at the selection of Miss Margaret Hayes to appear as soloist at the Radio Eireann Prom Concert on 17th October. Miss Hayes has just completed her Professional Violin Course in the School of Music under Jaroslav Vaneček.

9. A vote of sympathy was passed to Madame Kathleen Roddy on the death of her husband. The meeting then terminated.

Teaching Staff 1959, 1967

Teachers were central to the development of the School and among the many appointments noted in 1959 were the following:-

Temporary Whole-time

Singing

Michael O'Higgins



Ensemble class with Michael O'Higgins,
Mary Ellison-Thomson at the piano



Leo Maguire, Paddy Somerville, Dr J. J. O'Reilly, Archbishop John Charles McQuaid: First Inaugural Mass for Combined Technical Schools.

Singing and Choral Work
Patrick Leo Maguire

Violoncello, School Librarian
William Reidy

In 1967 the part-time list included the following:-

Violin

May Briscoe
Kveta Vaneček

Theory and Harmony

Dermot Brophy
Iris Maguire

Piano

Mairéad Dennehy
Nuala Levins

Piano and accompaniments

Veronica McSwiney

Singing

Veronica Dunne
Maura Tyrrell
Eithne Pearce

Violoncello
Betty Sullivan

Choral Work
Maura Tyrrell

National Conservatoire

A proposal to change the name of the Municipal School of Music to the *Irish College of Music* was rejected:-

The Chairman estimated that, in the matter of the altered title for the Municipal School of Music, he had received a letter from the Minister for Education to the effect that the Minister would have no objection to the use of the title "College of Music". Accordingly, it was agreed that, in future, the Municipal School of Music should be known as the "College of Music" and not as the "Irish College of Music" as originally proposed.

A more radical proposal discussed at a high level meeting in 1962 was recorded as follows in the Minutes of the City of Dublin VEC:-

The Chief Executive Officer presented the following memorandum of a meeting with representatives of the Departments of An Taoiseach, Finance and Education and of the Board of Works, on 6th April, 1962:-

The meeting was convened, at the request of the Departments named, to examine the possibility of co-ordinating all Schools of Music, with special reference to the Municipal School of Music and the Royal Irish Academy of Music.

Report of Chief Executive Officer

At the outset I might mention that both Mr McNamara and I received the impression that the representatives of the Departments concerned were primarily interested in the formation of a co-ordinating committee under which the various Schools of Music would be linked together. The Committee's representatives were not altogether convinced that this would be in the best interests of the development of musical training in the country.

It was stated by one of the officers of the Department that the R.I.A.M. Diploma was recognised in Great Britain. An inspection of

the schedule of qualifications accepted by the English Ministry of Education shows that the R.I.A.M. Diploma does not appear on this list.

The question of teacher-training for the country and the provision of a teacher-training centre was raised. In view of the fact that the number taking the Teacher's Diploma is very limited each year, and the number taking advanced training is equally limited, it would appear that to set up a Conservatoire as a separate establishment would be most uneconomical. In time the Municipal School of Music may, and probably will, develop on these lines, i.e. a national Conservatoire. In the interim period it would surely be more economical to send promising students to a Conservatoire abroad for advanced training.

Mr O'Leary (Department of Education) referred to the fact that the Summer School of Music for the training of conductors for choirs and orchestras, originally sponsored by the Department of Education, is now being conducted annually in the School of Music.

In respect of wind instrument playing, it was suggested that the Army authorities should be approached with a view to having expert tuition provided for the young musicians in the Army School of Music. Accommodation, equipment, etc., are available in the Municipal School of Music and it is a pity that the fullest use is not made of such facilities.

I stressed the fact that the Municipal School of Music is primarily responsible for the musical education of the masses. At the same time, if any student possesses the talent and has the desire to become a professional musician, the staff is available to give the necessary tuition. Of the total number of students enrolled in the Municipal School of Music, 90% are from Dublin.

A co-ordinating committee can only be successful when it has a definite responsibility to a statutory established body. We suggest that, under the Vocational Education Committee, 1950, such a co-ordinating committee could be effected.

(Signed)
Martin Gleeson
Chief Executive Officer

Though nothing became of this proposal at the time the seeds of future ambitions had been sown.

Premises

An extension to the College was undertaken in the early 1960's and by October 1965 the Clerk of Works reported good progress with the addition of:-

- (a) A large teaching room for chamber music groups.
- (b) Two smaller teaching rooms for piano or violin.
- (c) Toilet facilities.

Scholarships 1960-1965

Reports were received on the progress of scholarship-holders abroad:-

It was recommended that Brendan O'Reilly's scholarship be increased to enable him to continue his studies under the distinguished violinist, André Gertler, in Brussels. Brendan O'Reilly has recently passed with distinction his final examination in the Royal Academy, London; furthermore, in the recital class he was awarded first place and the Marjorie Hayward prize for the best performance by a string player.

That the Music Scholarship of Miss Veronica McSwiney be continued for session 1960/61 in view of the satisfactory report submitted by Professor Anthony Hughes, U.C.D. She was also awarded a summer scholarship to Salzburg.

The Intern Scholarship lists contain many familiar names:

1960-1961

Piano

Under 12

Emer Buckley
Gertrude Carberry
Gearóid Grant
Maeve McSwiney
Honor O'Brolcháin
Nora O'Donnell

Under 16

Marion Doherty
Catherine Gleeson
Hilary O'Donovan
Míceál O'Rourke

Senior
Derek Carew

Violin
Under 12
Ian MacKenzie

Under 15
Teresa Kelly
Philip Jordan

Senior
Máire Ní Chuilleanáin

Violoncello
Junior
Margaret Rush

Viola
Pádraig O'Connor

Singing
Paul Deegan
Eily Markey

Wind Instrument Section
Peter Roth
Oliver Keating

Max Elliman Prize
Margit Stainbert
Edward Beckett

Second Year Scholarships
Piano

Emer Diskin
Noel Healy
Niamh O'Sullivan
Barbara Cronin
Patricia Doyle
Mary Fitzpatrick
John O'Connor
Brian McConnell
Hilary Macnamara
Gerard Gillen

Violin
Jeanne-Marie MacKenzie
Niamh Lyons
Eileen McShane
Marion Doherty
Sunniva Fitzpatrick
Ruth O'Donovan
Vanessa McMahan
Marion Murray

Viola
Noel Hudson

Violoncello
Hilary O'Donovan

Singing
Fr. Arnold Murphy
Paul Foster
Josephine Shine
Deirdre Grier

Extern Scholarships

Pianoforte
Emer O'Brien
Niamh Doyle

Violin
Moninne Vaneček
Teresa Costello

Singing
Roger Kelly
Ann Weafer

1964/65

Piano
Under 12
Patrick Fitzgerald
Declan Fitzpatrick
Eithne Graham
Brid Grant
Grace Kelly
Miriam Sanfey

Under 16
Paul Buckley
Gertrude Carberry
Gearóid Grant
Maeve McSwiney

Senior
Catherine Gleeson



Piano Trio: Míceál O'Rourke, Hilary O'Donovan, Brian McNamara

Lorcan Sherlock Medal and Scholarship

Míceál O'Rourke

Violin

Under 12

Catherine Briscoe
Teresa Costello
Dermot Crehan
Thérèse Jordan

Under 16

Eilish McShane
Moninne Vaneček

Senior

Teresa Kelly
Máire Ní Chuilleanáin

Viola

Deirdre Levins

Violoncello

Senior

Christine Cooley

Organ

Paul Conroy

Singing

Thomas Wilson
Sheila Maloney

Wind Instruments

Peter Roth (*Trumpet*)
Liam Tierney (*Clarinet*)

Second Year Scholarships

Piano

Margaret O'Sullivan
Dorothy Allen
Mary Breslin
Anne Cramer
Níamh Doyle
Donal Graham
John O'Connor
James O'Neill
Denis P. O'Sullivan
Mary O'Sullivan
Níamh O'Sullivan
Elizabeth Short

Violin

Patrick Fitzgerald
Sunniva Fitzpatrick
Joan Mooney
Brian McNamara
Clodagh McSwiney
Uinsionn O Donnabháin
Donough O'Donovan
Teresa Timoney

Viola

Kitty Dalligan

Violoncello

Ann Redmond

Organ

Michael Doherty

Singing

Mary Carmel Egan
Annette Ní Mhealláin
Deirdre O'Grady
Anne-Marie O'Sullivan

Wind

Patricia Cheatle
Arthur Keating

Extern Scholarships

Pianoforte

Eibhlín Grant
Catherine Hamill
Mary Martin
Thérèse O'Doherty

Violin

Rita Wall

Violoncello

Helen Hughes

Singing

Pauline Williams
Eileen Fitzgerald

CHAPTER 8

1968-1978

NEW COLLEGE STRUCTURES

For many years it was the determined policy of the City of Dublin VEC to raise the status of the higher technical schools, such as Kevin Street and Bolton Street, to that of Colleges of Technology. It was also intended in an equal and special way to raise the status of the Municipal School of Music to that of a College. The formidable trio of John McCann, politician and man of culture, Martin Gleeson, Chief Executive Officer of the City of Dublin VEC, a most dynamic and farseeing administrator, and Michael McNamara, beloved Principal of the Municipal School, combined to initiate this ideal. The idea gained acceptance in the 1970's and the technical Colleges led the way.

Dr J. J. O'Reilly Principal*Dr J. J. O'Reilly*

With the retirement of Michael McNamara in 1969, the sense of purpose was carried on by his successor, Dr J. J. O'Reilly, and from 1973 by yet another Principal, Frank Heneghan. Against the backdrop of staff reorganisation and student agitation, the day-to-day work of the College continued and the foundations were laid for future development in the third-level area.

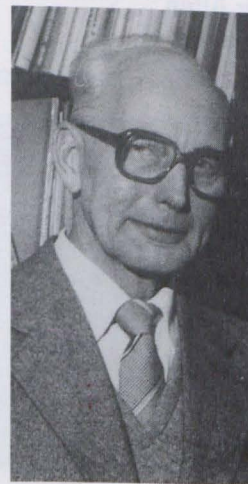
College Advisory Board (College Council)

One of Dr. O'Reilly's first meetings as Principal, 17th November, 1969 was reported as follows:-

Mr John McCann was elected Chairman and Dr J. J. O'Reilly was elected Hon. Secretary. The names of the full Board are:-

John McCann, P. J. Malone, J. K. Clarke, M. Hopper, E. Delany, M.G. Dempsey, Peter Flanagan, Rev. C. Collins, Madame Roddy, J. J. O'Reilly, M. McNamara.

Salient features of this meeting were two recommendations:-

*Finn O Lochlainn*

1. Appointment of Finn O Lochlainn B.Mus., B.A., H.D.E. as Librarian on terms proposed by the Principal (Here I recommended that ten hours be devoted to Library duties and that this time be taken off Mr O Lochlainn's teaching time).
2. That the Madame Donnelly Cup Competition be reopened and continued annually with the presentation of a reduced replica to the winner each time. Mr Peter Killian, B.Mus., Department of Education, has agreed to act as adjudicator in an honorary capacity.

Other matters briefly discussed and listed for future meetings were:-

1. The possibility of running a series of concerts to commemorate the 200th anniversary of Beethoven's birth (1770).
2. What interest, if any, is taken in music in other Vocational Schools?
3. Availability of music teachers and the possibility of bettering conditions for the training of music teachers on a larger scale in the College than is at present feasible.

The meeting was most satisfactory. Each member of the Board entered into the work in hand and contributed valuable suggestions for each item on the agenda. There was a general request for monthly meetings if possible.

I consider that the Advisory Board of the College of Music under the chairmanship of Mr John McCann is a valuable asset to the progress of the College.

In December 1969 a report of the College Advisory Board recorded:-

Miss E. Costello, recently appointed Vice-Principal of the College of Music, was congratulated on her promotion and welcomed to membership of the Board.

Premises

Outstanding significance in the unanimous opinion of the Board was given to the fact that the ever growing demands being made on the services of the College would have to be met with sooner or later.

The large requests from various sources for music teachers and teacher-training, the even greater requests for new classes in chamber music, orchestral playing, conducting and musical appreciation and the annually increasing waiting-list for admission to existing classes prompted the Board to recommend the new classes and the acquisition of the adjoining building as a temporary solution to space problems.

An early 1970 report noted that the Commissioner administering Technical Education had approved the acquisition of the adjoining building.

Once again the urgent need for more accommodation came to the fore in April 1970 in the request from the Speech and Drama class for more space in which to function. An extension to the existing stage was the best and only solution offered as a temporary expedient.

Prize-winners 1970-1971

Lorcan Sherlock Medal and Scholarship

Gearóid Grant

Violin (Under 12)

Maighréad McCrann
Claire Lawlor
Terence Crehan
Aengus O Marcaigh

Violin (Under 16)

Naomi Gaffney
Patrick Fitzgerald

Violin (Senior)

| | | |
|-------------------|---|----------------|
| Catherine Briscoe | } | Joint Award |
| Teresa Costello | | |

Viola

Sally Ann Bryan

Organ

| | | |
|---------------------|---|----------------|
| Margaret O'Sullivan | } | Joint Award |
| Deirdre Storey | | |

Harp

Geraldine Cleary

Ely O'Carroll Memorial Medal and Scholarship

Anne Fitzsimon

*Wind Instruments*Madeleine Berkeley (*Flute*)Patrick Scarlett (*Trumpet*)**Max Elliman Awards**Celia Donoghue (*Clarinet*)Noel Gibson (*Clarinet*)**Advisory Board Meetings 1970**

The purchase of a Concert Grand Piano at an approximate cost of £3,250 for the Concert Hall was recommended primarily to meet two requirements:-

1. To provide facility for advanced pianists who are now reaching International Recital standard in the College and for whom a Concert Grand Piano is an absolute necessity.
2. For use at the now very popular lunchtime Concerts which are frequented by the Press and general public.

Incidental CDVEC Minutes included the following:-

That a grant of £100 be made towards the expenses of Miss Emer Buckley, student of pianoforte, College of Music, to enable her to study abroad during the summer. Miss Buckley has been a brilliant student in the College since 1959 and is at present a 2nd year B.Mus. student in U.C.D. She intends making music her career.

That the fee for a Radio recording (£18) made on 27th May 1970 by the orchestra of the College of Music be given to the Students' Union.

The report of the July 1970 meeting noted:-

A good attendance of the Board dealt with all matters for consideration with unanimity.

Posts of Responsibility were gone into and a recommendation made. In doing so the numbers in each department were taken into account.

| | | |
|----------------------------|-------------|----------|
| <i>Pianoforte</i> | 846 | students |
| <i>Strings</i> | 272 | students |
| <i>Wind and Percussion</i> | 151 | students |
| <i>Singing</i> | 157 | students |
| <i>Harmony</i> | 112 | students |
| <i>Organ</i> | 47 | students |
| <i>Speech and Drama</i> | 4 | students |
| <i>Harp</i> | 9 | students |
| Total | 1598 | |

In October the report included the following:-

There was, as usual, a good attendance of the Board. The decease of two members of the staff, John O'Keeffe and Leo Rowsome, was noted with very sincere regret and arrangements made for letters of condolence to be sent to their families.

A notable feature of the Meeting in its consideration of the Annual Report of the College of Music, 1969/70, was the stress the Board laid on the need for new accommodation for the speedy and efficient training of new teachers to meet the ever growing demand in this sphere.

The Board was also of the opinion that at least two lectures per term should be given by distinguished musicians in Musical Appreciation to bring our students, in particular the advanced ones, in touch with the outlook of the outside world on this subject.

It was noted with great pleasure that choir training had been resumed in the College and that the Library had been reopened, and recommended that £200 be sought to buy necessary reference books as soon as possible. It is also regretted that the number of books in the Library is very small and totally inadequate for 1,600 students.

The November meeting considered the following:-

The need for greater attention to teacher training than is possible at present was discussed. The lack of facilities for aspirants to professional playing was reviewed.

The need for more wholtime teachers was deemed essential for the better conduct of the College teaching.

A Concert Grand Piano, so badly needed for the Hall, was the subject of serious consideration. The purchase of a Petrof Concert Grand at £720 was recommended in lieu of the Steinway at £3,750 previously sought.

Three years later it was reported that

an allocation of money from the VEC for 1973/74 had made possible the purchase of a Petrof Concert Grand Piano for the College Concert Hall. This was enthusiastically received by the Board, it being stated that

the question of the inadequacy of the instruments in the Hall had been referred to on many occasions at Board meetings and by visiting examiners. Recommendations had been consistently made to Committee on this issue.

Teaching Staff 1969-1970

Leo Maguire and Mrs Mai Byrne-Raymond had retired as whole-time teachers in August 1969, but both reappeared on the part-time list in October:-

Piano

Miss Josephine Curran
Mrs M. Byrne-Raymond
Miss Maeve McSwiney
Miss Mary Farrell
Miss Cecily O'Flynn

Violin

Miss Emer Calthorpe

Singing

Mr Leo Maguire

Accompanist

Miss Veronica McSwiney

Part-time teachers in 1970 included the following:-

Piano

Miss Mary McAuliffe
Miss Cathleen Rogers
Mr Peter Sweeney

Violin

Miss Kitty Dalligan

Violoncello

Miss Nora Gilleece

Violoncello for Chamber Music

Miss Coral Bognuda

Chamber Music

Mr David Lillis

Singing

Miss Anne-Marie O'Sullivan

In June 1970 Feis successes were noted as follows:-

| | |
|-------------|-----|
| 1st Prizes: | 62 |
| 2nd prizes: | 45 |
| Others: | 68 |
| Total: | 175 |

Three whole-time teacher appointments were recommended, including one for combined cello and piano – "cello tuition to occupy the greater number of the appointee's hours."

Mr John O'Connor, permanent whole-time teacher, was allowed seven hours' piano accompaniment instead of piano teaching. Three years later approval was requested for the replacement at an equivalent level of:-

Mr John O'Connor, a member of the staff who has been on a two-year leave of absence, has now, following his success in the recent International Beethoven Competition in Vienna, intimated by phone that he wishes to resign from the College staff to pursue a concert career.

Regional Schools

The report of the July 1971 meeting included the following:-

The Board's view on music in Regional Schools was not in tune with that expressed in the extract from the Board of Studies meeting of 28th May 1971. The chief reasons were as follows:

1. The original idea of the Board was that teaching in Regional Schools should be for non-vocational students as well as for vocational students in piano and violin only, aged from 6 to 12 years. For older beginners general musicianship and choir training should be the thing.
2. Percussion bands are only for children under 12 years of age. Older students have no interest in such activities.
3. Beginners over 12 years are not taken in the College of Music. It is regarded as impractical.
4. Music as a serious subject for Remedial Training is, as yet, too precarious a matter for teacher training in the College of Music. Too much still remains to be done in the field of ordinary training.
5. It was not the Board's aim to intrude on work in other Vocational Schools but to extend its own activities on Saturday mornings (and evenings if possible) to Regional Schools and to help with general musicianship and choir training where possible in them.

Development Plan: Jeremiah Sheehan CEO

In January 1972 the new Chief Executive Officer of the City of Dublin VEC, Jeremiah Sheehan, launched an important plan for the College:-

The College of Music has an enrolment of over 1,700 pupils over the full range of levels of instruction, which run from Grades I to VIII below full professional standard, with an additional two-year professional course to Diploma for those wishing to teach or practise as full-time musicians. A number of students attending B.Mus. degree courses at the Universities in Dublin also attend at the College of Music for post-Diploma instrumental work, including preparation for major competitions in the Feis Ceoil and other events of similar standard. The College's record of competitive awards is consistently excellent over many years, over a wide range of instruments, and in all age groups.

Present Staff Structure

Following representations from individual members of teaching staff, and from the Vocational Teachers' Association, for more favourable gradings of teaching staff in the College generally, I have examined, in consultation with the College Advisory Council, the present organisation structure and the salary grades of individual teachers in relation to their levels of work.

There are 18 whole-time teachers on the College staff and about twice that number of part-time teachers. Part-time teaching accounts for about 60 per cent of total hours of instruction, as the attached summary shows. All but four members of whole-time staff are on Class III (i.e. common standard teachers' scale, applicable to all primary and post-primary teachers). Two teachers are on the Specialist scale (middle level, applicable to teachers of senior grade and lower technical courses in other Colleges in the Committee's scheme). The Principal has Scale B salary, and the Vice-Principal is graded Class I.

Grading Criteria

In other Colleges within the Committee's scheme, and generally in the vocational teaching service, Higher Technological/

Commercial grading is available to teachers who are engaged mainly or solely in advanced work (i.e. undergraduate professional or the later stages of advanced technician diploma courses). The corresponding standards in the College of Music would be Diploma and post-Diploma work.

Specialist grade in other vocational education Colleges is applied to teachers who teach 55 per cent or more of their allotted hours either in fourth or later years of apprenticeship or above Leaving Certificate level, Grade 6 being considered equal to or marginally higher than the corresponding Leaving Certificate examination standard.

Posts of Special Responsibility

Graded posts of the kind applied in post primary schools, whereby over 40 per cent of teachers hold an allowance above the basic scale, have not been provided in the College of Music because of

- (a) difficulties in calculating points ratings of an equitable kind for an institution where nearly all tuition is individual rather than by class group.
- (b) the fact that some instruction was of very high standard and well beyond post primary range. Neither have grading structures of the kind used in the Committee's Colleges been applied to the College of Music.

New Proposals

I think it essential to the continuing success of the College, which must depend in large part on the quality of teaching staff, that grading be applied on a basis corresponding to that used in the other Colleges within the scheme. In particular, I recommend:-

1. All teachers engaged wholly or mainly in Diploma and post-Diploma instruction should be assimilated to Higher Technological/Commercial Grade III scale.
2. All teachers whose timetables include 55 per cent or more of instruction above Grade 6 should be assimilated to Specialist grade.

3. That Heads of Department be appointed to the two major Departments of the College, namely, Piano and Strings, each post to be of Technological/Commercial Grade II status.
4. That the Vice-Principal post be graded as Vice-Principal (Ordinary)
5. That appropriate retrospection be applied to assimilations corresponding with similar provisions elsewhere in the service.

Jeremiah P. Sheehan
Chief Executive Officer
12th January 1972

Dr O'Reilly's term of office was coming to an end, and his last meeting was recorded as follows:-

The Advisory Board of the College of Music had its usual good attendance for the meeting held on Friday, 9th June, 1972 at 7.00 pm.

The salient feature of this meeting was the attendance of Mr J. P. Sheehan, Chief Executive Officer, and the business he presented. He outlined an excellent scheme for staff re-adjustment. Briefly this was unanimously considered by the Board to have been extremely well thought out. It was felt by all to be a great plan for the staff of the College of Music if it materialised and that it would improve general teaching standards.

The possibility that there might be a realisation of cash allowances to gifted students for Summer Courses was welcomed with much optimism.

The various Feis results of the College during the academic year were read. They were considered to be outstandingly good. The staff was complimented by the Chief Executive Officer.

Mention was made of the insertion of an advertisement for a Principal to succeed Dr J. J. O'Reilly, the outgoing Principal.

The meeting terminated in a very genial and hopeful mood for big things to come.

Signed: J. J. O'Reilly

The appointment of Mr Frank Heneghan as Principal took effect from 1st March 1973.

Frank Heneghan Principal



Presentation of Czech Government Prize, 1976, including Mr Frank Heneghan and Miss Noreen O'Neill.

The new Principal's first report recorded the first steps towards implementation of the scheme of reorganisation, prepared by the Chief Executive Officer.

A meeting was held on Monday, 18th June, 1973 at 10.a.m. at the request of the Chief Executive Officer, to discuss the implications of the VEC proposals for allocation of posts of responsibility referred to in the Department of Education letter of sanction dated 15th January, 1973. All whole-time teachers and representatives of the Vocational Teachers' Association were invited to attend.

Attendance: Mr J.P. Sheehan, Mr F. Heneghan, Miss E. Costello, Mr J. Vaneček (Part-time), Mr J.W. Hickey, Miss N. Calthorpe, Miss N. O'Neill, Miss M. Ellison, Miss C. Greene, Mr F. O Lochlainn, Miss S. O Loughlin, Miss M. Russell, Miss U. Russell, Mrs M. Tynan, Miss P. Victory, Mr Swords, Mr O'Neill, Mr McManus.

Apologies for absence were received from Messrs. Greig and Sweeney.

Following a detailed presentation by the Chief Executive Officer of the background to the re-organisation of the College staff structure, the method of allocation of posts of responsibility on a merit basis, as proposed by the VEC and as outlined in Mr Heneghan's letter of 22nd May, 1973 to whole-time teacher staff, was openly discussed. The members of the teaching staff unanimously decided to allow the assessment by interview and demonstration lessons to proceed.

Many meetings of the College Advisory Board and of staff were held to discuss the implementation of the new College structures. Through long and difficult negotiations over the following years between College management, the City of Dublin VEC, the Teachers Union of Ireland and the Department of Education, the scheme was implemented.

Chief Executive Officer's Report

Mr Sheehan's report of July 1973 set out the parameters for staff recruitment:-

1. In January 1972 I proposed, through the College Board, a new staff structure designed to give due recognition to the range and level of teaching in the College. I envisaged a two-fold benefit whereby much better promotional prospects would be available to existing whole-time teachers, while at the same time the College could offer more attractive career prospects to highly qualified musicians presently working as part-timers or unwilling to engage in teaching because of the limited salaries available.
2. The College is unusual in that only about 40% of teaching is done by whole-time staff. A substantial part, therefore, of the justification for the new structure is contributed by part-time teachers. It would be reasonable for them to be free to apply for some of the more senior posts created on the strength of their work.
3. The new establishment includes a total of thirteen posts above basic (Class III) Grade as follows:
Principal (Senior Lecturer I)
Vice-Principal (Lecturer II)
Senior Teacher (Lecturer I)
10 Assistant Lecturers.
This compares with an existing establishment above basic level of only four, viz., Principal, Vice-Principal and two Assistant Lecturers. The Principal and Vice-Principal posts have been substantially upgraded in status. There are, therefore, nine posts to be filled at present and a tenth will arise on the retirement of the Vice-Principal on August 31 next. The Vice-Principal post will be advertised publicly in accordance with regulations and may be filled internally or externally. The Senior Teacher post is

likely to be filled by internal promotion and may leave an additional vacancy at Assistant Lecturer level. There will thus be nine or possibly ten Assistant Lecturer posts available for filling next session.

4. The Principal proposes whole-time appointments in four areas (Violoncello, Singing, Flute, Recorder and Guitar) where it seems likely that the persons appointed would be recruited outside existing whole-time staff. He regards it as essential to the development of the College to obtain very high grade talent in these instruments. These will not be forthcoming without the inducement of Assistant Lecturer status.
5. The existing whole-time staff will be eligible to apply for all posts and six of the ten Assistant Lecturer posts would be confined to them, even though they account for only 40% of total teaching.
6. No question of redundancy of whole-time staff arises. There is ample scope for the employment of all existing whole-time teachers even if four or five new whole-time teachers are added. Indeed, the total teaching load of the College is obviously such that still more whole-time teachers could be employed if this was felt to be the best policy.
7. It will be noted that two Post of Responsibility allowances at Grade B will also be available to existing staff. When recruitment and promotions are complete and consequential vacancies are filled it is probable that additional Posts of Responsibility at least at Grade B and possibly at Grade A will be justified under existing regulations of the Department. These should provide further promotional outlets for existing staff.
8. The future development of the College should be very much aided by the introduction of this new staff structure. With that development should come more growth in advanced work leading to further possibilities for the expansion of senior staff structure.

The following is Mr P. Malone's resolution:-

- (a) That the re-structuring proposed is considered to be both acceptable and desirable leading as it will to more whole-time posts and in the belief that even higher standards will be achieved.

- (b) Recognising the objectives of the questionnaire it is considered that it be presented or implemented on a less formal basis – preferably by personal contact.
- (c) Recognising that the filling of certain whole-time posts will be by public advertisement, it is considered however that existing teachers who desire to apply for these posts, and whose qualifications and records are satisfactory, should be given special consideration by the selection board.

Premises

The Principal immediately began the search for a new extension to the College premises, as this letter of July 1973 records:-

There is a long waiting-list on record; some 300 prospective students are turned away every year. Four possibilities of meeting this demand are under investigation:

- (a) The College timetables for the past year are being assembled, scrutinised and reallocated. It is hoped that the premises can be more efficiently utilised in the new session by concentrating the junior students in afternoon periods and the more senior and adult students in morning and late evening periods; it is felt that this may allow some expansion in the services offered by the College.
- (b) The adjoining premises, which have been vacant for a considerable time, have been the subject of numerous discussions and recommendations from the College Advisory Board and from previous Principals of the College. A factual report from the Committee on the possibility of assessing this building to the College *vis-à-vis* other rival interests would be appreciated.
- (c) The demand being considerably in excess of the number of places available, the feasibility of using the College on Saturday afternoons has been considered. Sanction for additional teaching hours has been requested. We have 30 rooms available for individual and class tuition. If the College were to remain open from 1.00 pm to 6.00 pm on

Saturday, 300 half-hour lessons could be given. It is worthy of mention that in the Royal Irish Academy of Music, Saturday is the busiest day, since all school-going students are available without the harassment of fitting lessons into week-day school schedules.

The Committee's approval to proceed with proposal (c) above, only as the need arises, is requested.

- (d) It is noted as a matter of extreme urgency that the "Del Rio Café" which adjoins the College is for sale and might be acquired to ease the College space problem.

Advisory Board Meetings 1974-1975

Members of a new Advisory Board for the College of Music 1974:-

Mr D. Fay, Mr J. McCann, Mr M.G. Dempsey, Mr J.K. Clarke, Mr B. Early, Representative of the Irish Federation of Musicians, Mr M. McNamara, Professor Delaney (replaced by M. Hopper), Mr P. Flanagan, The College Principal, The College Vice-Principal, Representative of the whole-time teaching staff.

Appointments 1974

Temporary whole-time teacher of guitar:

Mr John Whitaker

Permanent whole-time teacher of violoncello:

Mrs Brighid Mooney- McCarthy

Permanent whole-time teacher of wind instruments: Mr Timothy Hanafin

Permanent whole-time teachers of pianoforte:

Miss Emily Wilson, Miss Mary Breslin,
Miss Evelyn Healy

Teachers' Council

In December 1974 it was announced that a Teachers' Council was being formed, and the College Advisory Board recommended every facility for staff to participate. The first meeting of the Teachers' Council was held on 21st February 1975, when an attendance of about 28 teachers elected Finn O Lochlainn as Chairman. The name Staff Committee was selected and members were elected to represent the various curricular branches.

Part-time Staff

Mr Sweeney raised the question of the insecure position of part-time staff, one of them working wholetime hours, and asked whether the Department of Education could be asked to transfer those of the latter who sought it to whole-time status which would be merely commensurate with their teaching effort. Mr Heneghan explained that this question had been asked on many occasions before and that the Department would only consider temporary whole-time status in the case of an advertised whole-time vacancy being unfilled because of failure to attract suitably qualified candidates. All new whole-time posts would have to be allocated by public advertisement and interview. The current Department sanction for the College staff structure did not allow for more posts; these could be recommended for advertisement but only following an enquiry into the situation and a submission to the Committee, and through them to the Department.

Mr Early suggested that, if only a small number of part-time teachers interested in a change of status were involved, the Committee might be informed. The Board recommended that Mr Heneghan should raise the matter at the January staff meeting and that applications from part-time teachers could be sent to the Committee, at least as placing on record the problem in the College.

College Orchestra

Mr Heneghan referred to the difficulty in ensuring satisfactory attendance at the College orchestral rehearsals. He referred to the regulations requiring students to attend and also to the forfeiture of scholarship rights as a result of non-attendance. He mentioned that he had addressed the attending members of the orchestra, many of them reluctant, and had agreed with the students to change the rehearsal time to an "after-tea" hour hoping that this would effect an improvement. The Board agreed that the orchestra was vital to the College and suggested that membership being open to former students should bring numbers in. Mr Heneghan stated that anyone willing to play in the orchestra would be welcome. The question was left pending the result of Mr Heneghan's talk to the students.

By June 1975 progress was reported on both these latter subjects:-

Mr Heneghan reported that the insistence on College Regulations on the question of attendance at Senior Orchestra rehearsals had had favourable results. There were murmurings and reluctance but the students had acquiesced and the improved attendances had made it possible to stage a concert which, at the students' request, had been arranged for 7th May, 1975, at very short notice. The venue was Clogher Road School very kindly made available by Mr Rossiter. There had been complaints from the students about poor publicity and lack of audience. Mr Heneghan said that he was satisfied that everything possible had been done to meet the requests of the students and paid tribute to Miss O'Neill for much of the preparation. Furthermore it was notable that practically no support came from the students themselves or from their families; the complaints had come from two students who had themselves been in a position to publicise the concert and had done nothing about it, one of them admitting to it.

On the other hand a highly enjoyable and totally delightful concert had been given by the Junior Orchestra under Miss Dalligan in St. Catherine's Church, Thomas Street, on Saturday, 24th May, 1975. Again Miss O'Neill had done a tremendous amount of work and was largely responsible for the success of the concert. The venue had to be changed from the Ely Hall owing to its unavailability. Mr Heneghan was gratified to note the attendance of members of the Board at both Senior and Junior concerts.

Strike Action

A dispute had arisen with the Students' Union due to new examination regulations, which were defended by the Principal at a meeting of the Advisory Board:-

The reasons for the current examination regulations were as follows:

The mandate in his induction interview to seek for improved standards. This had been endorsed in the Chairman's (Mr John McCann's) speech at the annual prizegiving held the previous night, 6th March, 1975.

Injudicious grading of students had been severely criticised by the Associated Board examiners.

There had been individual representations from teachers of the College to seek official protection from the troublesome advances of students and parents seeking to grade themselves for examination purposes.

By October 1975 the Students' Union had notified the Principal of strike action. At the Advisory Board meeting:-

Mr Early took the initiative in summing up the situation:

1. Examination regulations were ostensibly the main bone of contention with the VEC. The students were calling not for revision but for complete removal.
2. That the examination regulations had been revised as originally intended; that they had been accepted by the Staff Committee; that the revisions had been implemented, no case of a teacher's recommendation for extraordinary promotion having been turned down.
3. That the rationale of the regulations and the revisions themselves had been approved and endorsed by the main Committee on more than one occasion.
4. That the students had been accommodated by the Committee in the matter of meetings to discuss their problems.

Strike action was taken by students on October 23rd and 24th. At the same time teachers notified the City of Dublin VEC that they intended to go on strike over the final implementation of the staff reorganisation scheme. Mr Sheehan, Chief Executive Officer, reported that he had written to the Minister for Education seeking a tripartite meeting between the Department of Education, the Teachers' Union of Ireland and the City of Dublin VEC.

Meanwhile, the Students' Union occupied the building again on 15th November for a Chamber Music Evening. Eventually a compromise was reached:-

It was agreed that the Students' Union could hold a Chamber Music Evening on 31st January 1976. Details of the exact programme arranged for other dates to be submitted for approval.

Scholarships 1975

Intern Scholarships

Pianoforte

Under 12 years

Hilary Dickinson
Maighréad McCrann
Mary Fitzgerald
Ann Heneghan
Edel Thomas
Daire Fitzgerald
Emer Kane
Sinéad Conroy
Judith O'Dea
Edel Hegarty
Hazel Molloy
Edel Sludds
Ann Byrne
Valerie Johnson
John Bannon
Brian Corcoran

Pianoforte

Under 16 years

Máire Mannion
Linda Lawless
Rosalind Maguire
Deborah Gibney
Barbara Joyce
Mary Lennon
Caitríona Dunne
Mark O'Sullivan

Pianoforte

Under 19 years

Íde Dunne
Sinéad Dunne
John Bonner
Geraldine Bolton
Linda Glen
Susan Gibney

Violin

Under 12 years

Catherine Bresnan
Ann Heneghan
Brona Fitzgerald
Maighréad McCrann
Mary Fitzgerald
Geraldine Bean
Audrey O'Reilly
Ann Harte
John Coffey
Edel Creely
Stephen O'Meara

Violin
Under 16 years Dara de Cogan
Terence Crehan
Fionnuala Ní Eigearthaigh
Patrick Early

Violin
Under 19 years Kevin Brady
Drostan Grant

Arthur Darley Medal
Helen Briscoe

Viola
Ciarán Donegan
Briain O Dúill

Violoncello
Fiona McCormack
Elaine O'Reilly

Irish Harp
Emer O'Brien
Gráinne Gormley

Organ
Paul Heneghan
Ann Sheil

Singing
Marion Creely
Alison Browner
Siobhán Yeats
Thérèse O'Dwyer
Frances O'Boyle

Ely O'Carroll Medal
Catherine Walsh

Wind
Triona Barrett
John Bannnon
Cían O'Mahony
Roger Berkeley

I.T.G.W.U. Scholarships

Wind
David Ryan
David Agnew

McCullough-Pigott Scholarship

Pianoforte
Advanced Janet Harbison

Nordell Scholarship

Pianoforte
Advanced Gráinne Dunne

Additional Recommendations

Pianoforte Catherine Treacy, Carol Gaffney, Eoin Killian, Kevin Leake, Brona Fitzgerald., Kevin Kennedy, Máire Kennedy, Catherine Johnston, Níamh O Siochradha, Vincent Thomas, John Fitzgerald, Maeve Dunne,

Saidhbh Nic Ionraic, Janice Creely, Elsa Lawlor, Lieve Stassen

Violin Susan Briscoe, James Beausang, Lydia Rock, Iseult Rafferty, Mary Jennings, Liam Roe, Sinéad Ní Marcaigh, Paul Kane, Barbara Gaynor, Ciarán Donegan

Irish Harp
Angela Hamill, Ann Walsh

Organ
Geraldine Malone

Singing
Thérèse Bradley, Anna Caleb,
Kenneth Reynolds

Wind
Seán O Tuama, John O'Kelly, Bríd Grant, Declan Delamere, Frank Walsh

Continuation Grants

(Various Subjects) Bríd Grant, Deirdre Storey, Elizabeth Keighary, Eithne Graham, Robert Houlihan, Michael Grant, Josephine Beggan, Colette Grant, Evelyn Healy, Máire Bhreathnach



Piano prize-winners, Feis Ceoil, 1977

Principal's Business

In February 1976 the Principal reported as follows:-

Parents' Association

A Parents' Association was formed at a meeting in Buswell's Hotel on Thursday,

29th January, 1976. This is an independent group which, although it may not at present be under the direct auspices of the Vocational Education Committee, should be of interest to all parents. A committee of ten was duly elected (Chairman: Mr B. Bigney, Secretary: Mrs S. O'Neill) and has already been in touch with the Principal. A letter from the Chief Executive Officer expresses hope and confidence that the Association will have a profoundly constructive influence on College affairs.

Students' Union

The Students' Union is now fully recognised by the Vocational Education Committee. The new Constitution has been agreed by both parties and guarantees, on one hand, the freedom of choice in the matter of membership and, on the other, a financial grant based on the number of students eligible for membership, whether or not this option is taken up. Students are encouraged to give the matter of membership and participation serious thought as without support from the students the Union cannot thrive.

The Annual Prizegiving to be held on 4th March was also discussed:-

A previous Board decision limiting speechmaking at the concert was upheld. Mr McCann suggested that the Chief Executive Officer, the Principal and the Chairman should be the only speakers; this was decided. It was also agreed that the Students' Union should be allowed to have a short statement (50 - 100 words) on the back of the programme, the text to be submitted to the Principal and to be subject to the joint approval of the Chairman and Principal.

Staff agitation continued as part of the dispute concerning external versus internal appointments in the College. In January 1976 it was reported "that the dispute concerning three Posts of Responsibility (Asst. Lecturer) in the College was still being discussed in the Labour Court."

A teachers' strike took place between 3rd March and 1st June of that year.

The perennial topic of premises was raised at a meeting in March 1976:-

Mr Sheehan stated that there was no prospect of a new College in the immediate future. Three possibilities of progress, in the short term, were considered:

- (a) Mr Sheehan to pursue the question of the red-brick building nearby as a matter of renewed urgency.
- (b) A sub-committee be formed (suggested by Mr Early) to consider the problem and to raise it in any areas that might be influential.
- (c) The desirability of pursuing the peripatetic idea at local (regional) school level.

It was felt that (c) above had the greatest immediate potential in relieving space problems.

The principle was established that a pilot decentralisation scheme in one or two regional schools might be tried, the administrative problems involved to be considered by the Principal and the matter possibly raised at a Board of Studies meeting in due course.

In June 1976 it was proposed to name the Concert Hall (which had informally been called the Dick Ward Hall) after John McCann.

Mr McCann put forward a counter-proposal to name the Hall after Mr Arthur Darley, who had given distinguished service to the College. It was eventually unanimously agreed following a further proposal by Mr Heneghan, seconded by Mr Fay, that the Hall be named the **John McCann Hall** as a perpetual recognition of the contribution made over a very long period of years to the growth and success of the College by the Chairman himself

Advisory Board Meeting 1976

Recommendations of the October 1976 meeting included the following:-

Leaving Certificate Syllabus

It was agreed that the VEC should approach the Department of Education

- (a) to have the Honours Paper (Music) restored in the Leaving Certificate examination in 1977

- (b) to ensure full recognition for Music as a subject at higher and lower (not common) level and
- (c) to ensure that Music should qualify as a subject for University entrance with full points in NUI terms at all constituent Colleges regardless of faculty, Mr Heneghan to advise Head Office personnel in the drafting of any letter sent to the Department.

College Curriculum

It was agreed in principle that a course in Opera might be included in the College curriculum for 1977-1978

College Orchestra

It was agreed that Mr B. McNamara's suggestion that the Senior Orchestra be reconvened, concentrating initially and selectively on a balanced string group should be proceeded with. It was suggested that wind instruments should be incorporated as quickly as possible.

Premises

The premises in Clarendon Row was discussed once again at a meeting in June 1977:-

Mr Flanagan raised the question of the vacant premises behind the College and the possibility of acquiring this finally for the

College of Music. Feelings of frustration at the interminable delays in acquiring space for physical expansion to relieve overcrowding were expressed. Mr Heneghan stated that, within the last fortnight, he had sent an urgent letter to Ballsbridge dealing with the subject, particularly in relation to a further property of some 600 sq. ft. area adjoining the building referred to by Mr Flanagan. Mr Early stated that the possibility of acquiring Powerscourt House for the College, this also having been discussed by the Board in recent months, was now more remote than ever.

John McCann Hall

Mr Heneghan informed the Board that a concert performance of Mozart's *Magic Flute* would be given in the Hall on Wednesday 29th June. Arrangements were being made to name the Hall officially on that night.

By 1978 the College of Music was poised to enter a wider constituency under the umbrella of the Dublin Institute of Technology. Since its tentative beginnings in 1890, as the Municipal School of Music, the number of students and range and level of courses had grown to fulfil many of the expectations of musical development in the City of Dublin.



John McCann Hall, Chatham Row.

CHAPTER 9

1978-1993

THE DUBLIN INSTITUTE OF TECHNOLOGY - A NEW IMAGE

In writing a fitting epilogue to the history of the first hundred years of music education provided in Dublin by the College of Music as it metamorphosed through a century, it might be interesting to speculate on those events which history may eventually prove to have been the most significant in forging its destiny into the third millennium. Undoubtedly its interpenetration with the mammoth Dublin Institute of Technology (DIT) and the buffeting in the maelstrom of its troubled bid for recognition within the national education network, in the light of its outstanding contribution to the area of education in applied skills, must form the main backdrop; the College, in the course of its development, would surely be seen to have trodden the same path of practical specialism. The DIT Legislation of July 1992 has unequivocally consolidated the College within the DIT, ostensibly with no strings attached, or so it would seem; on the other hand, the spirit of the legislation demands a professionalism whereby the College must appraise its function within a largely third-level Institute and produce, from the enormous resource within that ambience, a convincing rationale for a secure future for music education in the State, at *all* levels. Therein lies a great and noble challenge, for the College would cast itself in the rôle of influencing music education development in a national context, in ideological, philosophical and pragmatic terms. Therefore it is not a question of the College insisting on an irrational and stultifying *status quo* for its current system of multi-level music education, even if that were possible; nor is it one of the DIT forcing a conformity which, uncharacteristic of its reputation for flexibility,

might damage, by premature sanctions, that stake in artistic education and the humanities which it would discard at its peril.

The College of Music as a Symbol of Continuum in Irish Music Education

Let us examine the somewhat arbitrary progression by which the College of Music was subsumed into the DIT. In 1962-63 the Municipal School of Music, still proudly redolent of the old "tech" criterion of economy education (which was often too easily, but erroneously, misinterpreted as of compromised quality), was elevated to the status of (Dublin) College of Music. It has never been quite clear as to why this change was made. Notionally it had something to do with the growing calibre of the best of its emerging performers. But presumably it also sounded the first pre-echoes of improved conditions and promotional opportunities for aspiring staff (a precondition and indeed a guaranteed formula for progress); this was to come to pass and to develop dramatically over succeeding decades. Nevertheless the College, with its comprehensive multi-level spectrum of music education provision, straddling primary, intermediate and third-level, amateur and professional alike, remained somewhat of an enigma to its overlords, the CDVEC; it was allocated two seats, which it held rather uncomfortably, on the Board of Studies for second-level schools, in a too facile classification. Meanwhile its output of professional performers (particularly at that time into the Radio Éireann orchestras) was clear evidence of an aspiration and potential quite beyond the capability of such a simple norm of

educational segregation to accommodate; the College was clearly exerting a significant third-level thrust while it simultaneously took pride in its provision in basic music education. This multi-faceted aspect of College work has persisted as a characteristic reality to the present day, and is so critically highlighted in the historical context of the plight of music education in Ireland that the greatest sensitivity is still called for in finding an equitable solution which will promote and safeguard education in the arts into the next century. The College, of course, sees itself as being a major contributor to and the prototype of the rapid evolution which is long overdue in this area.

Staff Establishment 1973-1993

As early as 1973 the staff structure, mirrored in a Department of Education sanction for the College, began to reveal a tendency towards the recognition of its third-level work, aligning it more convincingly with its sister colleges (viz. those providing for technological, catering, commercial, marketing and design skills) than with the second-level sector; it was a token but a very revealing one. A young multi-disciplinary Principal was appointed (1 March 1973) from outside, at SLI level, by open competition. The sanction also provided for two appointees as heads of department at LII and LI level; these were generally perceived as rewards for distinguished rôles played by the incumbent Vice-Principal, Elizabeth Costello, and the principal teacher of strings (violin), the legendary Jaroslav Vaneček. In the event neither of them succeeded to a post; Miss Costello retired, and Mr Vaneček left, in September 1973, to take up a senior teaching position at the Royal College of Music in London, which he graced right up to the nineties. These posts were subsequently filled by Noreen O'Neill and by Brian McNamara, son of the former and colourful Principal, Michael McNamara (Mac!). He was a welcome addition, coming as he did from youthful studies with Vaneček, supplemented with postgraduate training at Köln Hochschule with Igor Ozim; later in his teaching career he acknowledged a great pedagogical debt to the late Semyon Snitkowsky, the Russian virtuoso, with whom he took masterclasses. Of the remaining 15 posts 10 were to be filled at Assistant Lecturer level, with an ambiguously stated commitment to a proportion of these being filled by open competition; this led to a long period of internal unrest and tension,

including a three month closure of the College from March 1976. In the event, the settlement brought only two new appointees from outside. One of them was in the area of Guitar; this, with its logical extension into lute studies, has developed into a distinguished area of achievement in the College under the appointee, John Feeley.

1973 also saw the opening of the College on Saturday afternoons, a valuable and forward-looking resource which benefited the community, the student population, and the teaching staff (in terms of employment opportunities). The student population of the College exceeded 2000 for the first time by virtue of this extension of teaching, establishing the College unequivocally as by far the largest institution in the State catering for music education. However, side by side with this encouraging growth in music education potential within the capital city there remained the vexed question of the relatively small proportion of teaching carried out by wholtime employees. There was a policy of treating all teaching staff as of equal capability, coupled with a corresponding policy of demanding documented professional qualifications from all newly-appointed staff, including part-timers; this was vulnerable in the light of a teaching force which was two thirds part-time, and understandably led to immediate representations to the Department of Education to reappraise the situation. The overall result of much astute negotiation led to various improvements. The first of these came in 1979/80 with a sanction which increased the wholtime establishment from 18 to 39. There was also a very significant abandonment of the Class III teacher grade; the new College Teacher (CT) grade, with 21 appointees, replaced it. There were 15 Lecturer I posts, and the three former structured positions were reconfirmed. In subsequent catching-up with DIT norms and agreements, between 1982/83 and 1992, the complement was raised to 43, of which 6 posts are at Senior Lecturer I or above, 4 are at LII, 21 are at LI and the remaining 12 at CT; the establishment is still fluid in the light of current (1993) negotiations which are almost certainly going to see the re-establishment of a career grade of Assistant Lecturer to replace the College Teacher grade. From 1982 onwards, when promotional posts became available, the College was streamlined, by discipline; the four schools - Keyboard, Musicianship, Orchestral and Vocal/Dramatic - emerged, each with a structured post-holder as manager.

















It is an interesting commentary on the upward trend in status of the College that the grading of the Principal, partly due to the increase in student numbers and staff equivalent wholtime complement, began as a part-time appointment early in the century and reached the level of a Directorship of DIT in the 1980s. But all these ameliorations must be viewed against a new statistic (whatever the underlying causes), which shows that more than half of the teaching effort in the College is still, in 1993, contributed by part-time teachers, either contractually employed on an annual basis or simply paid by the hour; the wholtime equivalent staff complement, calculated on a somewhat outmoded criterion, and therefore understated, exceeds 90 as this article is being written.

The CDVEC (DIT) – University of Dublin (Trinity College) Liaison

The disappointment, in VEC circles, following the collapse, in the early 1970s, of the Ballymun Project (which was aspirationally to gather together the excellences which the CDVEC colleges had amassed over very nearly a century) was made more bitter by the establishment of the National Institute for Higher Education (NIHE) on the very site where VEC hopes were to be realised; this bitterness was to be compounded still more by the elevation, in the late 1980s, of NIHE to become Dublin City University, the fourth university in the Dublin environs. In 1975, however, it arguably spawned an agreement, which nonetheless suited both partners, between CDVEC and the University of Dublin (Trinity College), to have the most advanced diplomas of the former validated by the University as degrees. This not only consolidated the position of the colleges of CDVEC, by additional approbation of the quality of its awards, and guaranteed the uninhibited flow of aspiring young professionals towards the VEC by virtue of this double endorsement; an expectation that the liaison would prosper and evolve naturally came about. When in 1978 the CDVEC took the bold step of subsuming its six colleges into the DIT, the mammoth educational institution it created was made virtually impregnable as to its ability to survive and prevail, virtually on its own terms, as a provider of sought-after educational programmes. The College of Music was caught up in this euphoria and received a fortuitous boost to its third-level aspirations, with the security to lay its plans accordingly. The idea of

professional qualifications, particularly at degree level and aimed at applied skills, was and still is dear to the heart of DIT; for musicians, and for the College of Music, it was a *sine qua non* if Music Education was to prosper and to establish itself as a seriously-considered option in Irish schools.

The Liaison Agreement with the University had scarcely been signed before the CDVEC and the College of Music formulated plans to promote professional courses for musicians, for eventual submission to the University. This was, and proved later to be, an ambitious undertaking, fraught with seemingly insurmountable difficulties, born of a formidable, albeit respectable, mosaic of vested interest; this was in turn a perfect image of the historical fabric of the development of music education in the State, a fascinating and unique labyrinth which it is the author's intention to explore and analyse at a later date. For how could the audacity of the College of Music be tolerated when measured against the equally legitimate claims of its older neighbour, the Royal Irish Academy of Music, or the truly venerable status of the University, approaching its quatercentenary and with two centuries of involvement in music as an academic pursuit? But passion and a belief in the righteousness of an objective can breed boldness! A formula would have to be found, as subtle as it should be pragmatic. Democratic overtures were made to the RIAM, in the consciousness that there was a commonality of endeavour that could be built upon; a potentially productive period of ideological collaboration ensued. This eventually foundered on the niceties of the production of an agreed document for submission to the University. The Council of the College of Music, acting as the policy-implementing agent of the CDVEC in relation to music, demanded a fully-developed independent document before modifications in the light of differences in RIAM outlook could be entertained. The inevitable delays caused by this well-intentioned and intrinsically wise counsel eventually bred suspicion, and resulted in separate documents reaching the Provost of the University within a week of one another in early 1981. The Provost, Dr W. Watts, whose personal interest in the progress of music education in Ireland evinced a desire to bring as many interests as possible into a grand collaboration, eventually set up a tripartite committee to consider the feasibility of a conjoint course to which the three institutions could make an appropriate contribution.

Development of the College of Music Third-level Strategy

The College of Music proposal, a weighty multi-stranded document, had sought to identify and isolate those areas of music education which did not seem to have been adequately served at that period. The focus was on aspects neither in conflict with, nor already catered for within the traditional Irish university system; this latter was seen as reflecting classically-based British models of music education, and ill-at-ease, as indeed also an underprovision, when measured against the uniqueness of the Irish context. Two possible options were immediately ruled out – first, that of the purely academic, and second, primary school music education; the latter would have been regarded as an attempt at duplication of a state-established child-centred methodology, and incompatible with the aspiration towards a genuine recognition of a music specialism and professionalism. This isolated the possibility (reflecting a concern about the characteristic veritable neglect of even the fundamentals of provision in most Irish schools) of addressing the problem of access through the unlikely channel of second-level institutions. The accuracy of this informed appraisal of the real situation in Irish music education was to be endorsed almost a decade later in the report *Deaf Ears*, commissioned by the Arts Council to coincide with the 1985 European Year of Music, which stated that “the young Irish person has the worst of all European ‘musical worlds’”.¹ This bleak summary was an indictment, on the one hand throwing down the gauntlet to educational providers in political terms, on the other finding the College of Music already equipping itself to meet that challenge. Perhaps no more succinct or potentially incriminating statement of this prime issue in Irish music education could be found than that of Dr Ciarán Benson in the introduction to the *Deaf Ears* Report.

By any standards the state of music education is not a happy one in Ireland. If there is a defence of the present situation to be made on educational grounds, it should be heard. We need to distinguish between explanations that have to do with an inability to finance a comprehensive national programme of music education from explanations that have to do with an inability to establish the educational importance of music education. Inactivity and failure of commitment

which are rooted in the latter are most damaging in the long term.

Bachelor in Music Education

The College of Music had anticipated an answer to these pungent statements by accepting the response and the invitation from the Provost of Trinity College to join forces with the University and the Royal Irish Academy of Music to put its (the College's) plans, *inter alia*, into operation through a tripartite course which would bring together for the first time the combined musical expertise of the three institutions concerned. The second-level music education strand, chosen for the first development of degree programmes in applied techniques, called for a comprehensive range of teaching and taught skills (in the areas of practical and academic music, and education theory and methodology) which presupposed ideally, and could therefore virtually guarantee, the involvement and collaboration of staff from all three institutions. It nevertheless took up to seven years of often delicate negotiation to reach agreement on the working distribution of subject material and staff deployment before the Bachelor in Music Education (BMusEd) was launched in 1986; it still retains the unusual characteristic of limited recruitment (a maximum of ten students per annum) in *alternate* years to the DIT and RIAM respectively; the first enrolment, to the Academy, was decided on the toss of a coin!

The BMusEd was only the beginning of the development of a suite of third-level educational possibilities by the College of Music; this trend in turn, was authentically prompted as much by a relevance in responding to the demands for an expanding spectrum of professional options for emerging musicians, as by a healthy search for independence of activity by the College. The cumulative excellences which had fed on the College's traditional immersion in areas of executant skills craved recognition and the opportunity to produce a new generation of practitioners, with manifold skills which would strike a new and fertile balance in the inculcation of performing and academic capabilities. This aspiration was expected to come to fruition as the expression of a new-found self-esteem; it also exposed a determination to stake the claim of music education, in the area of applied skills, for professional recognition. The professional demands built into the content of these new structured courses were designed to produce

1 Donald Herron. *Deaf Ears?* (Dublin: The Arts Council, 1985) p 41

highly accomplished instrumental and vocal teachers and performers. It should be stressed that all this stirring of professional pride was as much attributable to the expanding pool of expertise which appointments to College staff over the previous two decades had produced, as it was an expression of an enthusiasm to serve the rapidly clarifying needs of an overwhelmingly important amateur population (defined largely in terms of an ideal primary and second-level educational provision). The identified need was to provide programmes which would help young people to engage meaningfully in the activities of musical creativity, in performing and, above all, in listening. The College mission was to respond to this challenge in an evolving situation, and in relation to its own destiny, which was, and still is, as sensitive to national issues in the long term as it is caring in domestic matters at all times.

The mainspring of College self-worth is undoubtedly the suite of professional courses which sets off its *raison d'être* – its ministry to the whole spectrum of music education. Within that suite the most potentially spectacular activity, because the most totally comfortable and natural in terms of the affirmed perception of staff as to the College's most characteristic contribution to music education in Ireland, is performance. It reflects the commitment of all, including the students concerned, to the training of teaching performers. This broad classification does no violence to the aspirations of any of the current participants in an ambitious scheme which challenges a varied mix of professional skills, both developing and developed, academic and practical.

Graduate Diploma in Music

The evolution of the full range of College wholetime courses, which has recently (1990) expanded yet again into drama and specialised instrumental/vocal teaching (1992), is a significant piece of College history in the making. A resumé of the development and eventual success of the Graduate Diploma in Music must, however, surely place in perspective this seminal centrepiece; it has almost fortuitously become the fixed star which, in the writer's view, has given the College's bid for eminence (in the battle for the recognition of the value of music education as a national aspiration) a stability and an urgency which is irresistible. The fact that this star mounted the firmament, arguably by timely planning but more probably by happy

coincidence, during the Centenary Year of the College, may yet prove to have been a fated accumulation of achievement; the time of its reward was nevertheless ripening.

The temporary putting aside of the performance strand of the College's submission to the University in 1981 had the psychological effect of increasing its urgency as an aspiration, even allowing for the seemingly insurmountable obstacles in the way of its ever becoming a qualification at degree level. Quite apart from the questionable value of mere documented proof of performing ability in a profession which rightly can respect only the ultimate proof of on-the-spot evidence, there were other reasons why the bid for degree status for performers should assume such overriding importance. Parity with other professions could be achieved only by this route, for the social and traditional perception in Ireland places much store on a primary degree as a convenient levelling agent in the employment stakes; parents involved in influencing children in the ultimate choice of profession had to be favourably wooed, and the subtle hidden agenda by which young performers could be enlisted in the ranks of the teaching profession, as a desirable bonus to all concerned, could not be plied until minimum criteria for social acceptability of the qualification offered had been met. There was also the need for an established professional goal in the form of an indigenous course which would keep young performers from palpably unnecessary emigration at a premature stage, which had become a fashionable norm; and postponement of study abroad, recognised nevertheless as a valuable educational experience per se, would be beneficial in ensuring that those eventually availing of it would have the maturity and the proved status to earn the most coveted opportunities.

In 1983 the College, dissatisfied with progress on the education degree, placed the University officially on notice that it intended to proceed unilaterally, as was its right, with the development of a performing option; at the time it did not appear to cause any concern, but this was not to remain so. As time passed it became apparent that the RIAM had similar plans, and the Music Department in the University was aspiring to some hybrid of Euro-American practices to make performance available to its students as an option. The College had from the earliest days supported the idea of collaboration but it now became more difficult to find common ground, for each of the institutions had a different rationale for course

development, particularly as to the academic emphasis; there seemed, however, to be a better understanding between the College and the University than in any other possible partnership.

Plans went ahead, from 1983, to draft the schemes of instruction which would define a degree-equivalent course for performers, serviced exclusively within DIT. A number of problems emerged however. The eventual destination of such a course as a validation exercise was not at all clear. Yet there was an urgency in the race for provision; this had to seek, if not force, the abandonment of DIT expectations that any new course should establish itself, over a probationary period, before seeking recognition at the level of a degree with 'honor' classification. There was the need for a nomenclature (graduate diploma) which would define degree equivalence; this was a *sine qua non* as far as the College of Music was concerned but it was at variance with DIT norms and begged the question as to which was the appropriate validation agency, for the DIT did not have its own degree-awarding powers. The options were problematic, because DIT did not generally favour the submission of its degree-equivalent diplomas to the National Council for Educational Awards (NCEA) and the University of Dublin might not be expected to give unqualified support to an independent course, outside the University, which could be seen as in serious competition with its own provisions in music education; a major challenge to diplomacy was being defined and it was initially rooted internally. It was therefore decided that the embryo course specification should first be made to conform to DIT standards, but this was seen as in itself a daunting task, for the course was not running and staff were therefore, by definition, inexperienced; in DIT terms these were major stumbling blocks.

The eventual clearance, in 1985, for the BMus Ed course to go ahead as a tripartite collaboration, with the implication that other (performing) options could now be processed by the players in the field, lent a new urgency to College plans. Pragmatism prevailed. The first submission of the performing option to DIT in the Summer of 1986 met with a large measure of genuine encouragement from the Assessment Board. The start-up of the course was, however, postponed (without loss of time, it should be added) until 1987, pending a re-submission of documentation with a far greater involvement of staff in the preparation; this motivation strategy proved to be a welcome, and indeed critical,

stimulus which launched the College on its independent path as a provider of third-level music courses at degree level. The course was adopted by DIT (exceptionally, let it be stated in praise of DIT flexibility) as a 4-year wholtime graduate diploma with 'honor' classification. It is worthy of special note that two essential features of the course content emerged which established both its credibility and its adaptability to the perceived needs of the Irish music education scene; these were the carefully weighted balance (50%/50%) between academic and practical elements, and the inclusion of mandatory instrumental (including vocal) teaching methodology for all participants.

The Progress to Final Accreditation of Third-level Music Courses

The final phase in the move towards full recognition of the degree courses in the College of Music took another four years to be resolved satisfactorily in the context of guaranteeing to the graduates the double endorsement and qualification, from DIT and TCD, which had become the norm of the liaison agreement. It is outside the scope of this article to detail the progress of RIAM and TCD independent schemes to annex performance studies to their educational programmes. In 1989 the College made its submission in the normal way, invoking the liaison agreement, for validation by the University. By the time the Provost made a further intervention to encourage a jointly taught course, it proved to be too late. The College course was already in its third successful year of approved operation, with little scope of modification; furthermore the course structures and syllabi had already stood up to rigorous official internal scrutiny within the University in preparation for external assessment. It was learned that the Academy meanwhile had submitted its proposals to Dublin City University (DCU). The College was willing to negotiate in the interests of preserving the format of an existing collaboration, but separate inertias could not be dissipated to bring this about.

It should be recorded for the history books that the University behaved handsomely in embracing the Graduate Diploma of the College and in assisting its final passage to eventual endorsement as a classified 'honor' degree now known within its walls as the BMus (Performance). In similar spirit the DIT grasped the nettle of setting up its first assessment board

to examine a course (BMusEd) in which it was involved only as a partner in a tripartite agreement. This potentially difficult step was again assisted by co-operation from the University in the matter of representation at the assessment itself, and by skilful and sensitive handling within DIT; the endorsement of the Diploma in Music Education of DIT was the result. As the College of Music brought its Centenary Year to an official close on 20th June 1991, that very day had witnessed the final agreement, between the University of Dublin and DIT, which sealed into Irish history the beginnings of a new phase in the development of professionalism in music education; this took the form of an acknowledgement, for the first time, of the performer as of equal status with the musicologist.

General Fertilisation through Third-level Developments

It might seem from the foregoing that the issues of wholtime courses and a new dispensation for professionalism in music had occupied the College inordinately in the two decades preceding its centenary – that its traditional activities in ministering also to the more rudimentary levels of music education were being overlooked or neglected. This has not been so. It is true that the College was pursuing with integrity its ideal of providing for the performer at all levels of attainment from the lowliest to the most spectacular; the inclusion of teaching modules in all its third-level courses was, however, simultaneously aimed at the establishment of a criterion which put a premium on the teaching function, which ideologically could fertilise the whole field of music education, and at all levels. No wonder, then, that the details of third-level development should have taken pride of place because of its significance for the whole. However, a backward glance at other activities and their significance during the corresponding period is called for.

From 1975 onwards the academic underpinning of the essentially practical nature of the typical College product began to be asserted with renewed and inexorable vigour. By 1982, assisted by the availability of better and more sophisticated equipment and 'software', listening programmes and aural training generally were making greater demands on time and concentration, outside the traditional one-to-one practical lesson. Syllabus was revised, and the

typical training package for all graded students began to resemble an idealised school programme; the intention here was twofold in seeking to point the way in national terms, when it should be needed, while ensuring that College students should become the prototypes of this ideal. The syllabus of the Associated Board of the Royal Schools of Music, which had been followed generally, was drastically modified, and an elaborate system of in-house examinations, which is even still in an ongoing process of revision, was imposed.

A *codetta* is merited here to place on record another example of the development of the genuine interpenetration of practical and academic studies which characterises the College's thorough approach to the training of the whole musician. It was decided from 1988 onwards to re-introduce the virtually forgotten VEC Diploma; it had been overtaken by the fashionable provisions of the British colleges for the purposes of teaching. The College, dissatisfied with the lack of professional and institutional control in the training programmes of candidates for these latter, developed comprehensive and demanding structures to ensure that practical skills were sufficiently informed by academic and, specifically, by pedagogic principles in depth. The course, now successfully in demand and in operation, is expected shortly (1993) to become the first accreditation of the new DIT.

Physical Resources

Amelioration of the physical resources of the College, both in space and equipment, proceeded apace from the 1970s onwards. Beginning with the acquisition of its first concert grand piano – a fine Czech instrument by Petrof – the College has progressed to a situation where all keyboard rooms now boast an upright and a grand piano of fine quality, ranging from Steinway and Petrof to Weinbach and Yamaha; a new pipe organ by Kenneth Jones was commissioned in the late seventies and harpsichord/virginals by David Rubio, Malcolm Greenhalgh and Morley were added. An allocation of some £200,000 for a bank of orchestral instruments was allocated by the Department of Education in the mid-eighties; this greatly encouraged the development of band and orchestral activities over a wide spectrum. A small building of some 1,000 sq. ft. floor area was annexed around 1978 and an access bridge built at first floor level. The tiny McCann Hall was

refurbished in the early eighties and a recording studio added and fitted in preparation for the arrival of wholtime courses and audio-intensive modules. Most significant of all was the ill-fated fragmentation of the College, beginning in 1986, which also related to the need to provide for wholtime courses. This project started as an investigation of the potential for development of the disused Central Hotel in Exchequer St, and generated much enthusiasm, for it held the promise of a centre-city single campus, which is still a College aspiration. The collapse of this scheme resulted in the panic rehousing of Keyboard and Vocal departments of the College in a converted office block in Adelaide Rd which resisted all attempts at adequate soundproofing to enable the teaching function to proceed at any decent level of professional acceptability; this is still a serious bone of contention in the 1990s, but it did facilitate the conversion of the ground floor of the Chatham Row building into an expanded library in 1986/87.

A campaign to have the College re-integrated on a single site was promoted from 1987 onwards by the Parents' Association, an autonomous group working closely with College management in a number of philanthropic ways. Through their representation on the Council of the College they succeeded in bringing this perceived crisis in College affairs to a head. The preparation of a fact-finding position paper was entrusted to the Principal. This document, known as the *Single Campus Report*, was presented to Council at its June 1992 meeting; it subsequently received the approval of staff and was adopted by the Governing Body of DIT, in November 1992, literally as it was about to hand over its affairs to the incoming powers. The full story of the progress of this campaign has still to be written; the indications, in August 1993, are that the bitter harvest of resentment and uncertainty, partly tied into the instability in the Institute's own affairs as it strives to organise its management structures, will prove difficult to write off in the short term.

Ensemble Performance in the College – A New Initiative

A peremptory demand by the CDVEC in 1979/80 to consolidate the orchestral situation in the College had cumulative effects. The imposition of mandatory attendance at large ensemble rehearsals resulted in the formation of a spectrum of performing groups, which in addition to the conventional provision of junior, intermediate and senior orchestras saw the birth

and development of an 80-strong Concert Wind Band under its live-wire conductor, William Halpin; this group went from strength to strength in terms of sound quality and repertoire, even commissioning new works from Irish composers Eibhlís Farrell and Raymond Deane in 1992. It established an impressive presence in the city when it was invited to open the celebration of Dublin's Millenium in the National Concert Hall in 1991 and staged an equally impressive broadcast concert, also at the NCH, during the College's Centenary Year when more than two hundred musicians were on stage in a specially commissioned vocal/wind ensemble arrangement from *Les Misérables*, the fashionable 'hit' of the moment. A Junior Wind Band, a Clarinet Choir (using many of the specialised instruments provided under the Dept. scheme) and a Swing Band (Glenn Miller style!) all add lustre and health to the College provision of the 90s, inviting comparison with the humble beginnings of the College's history as a gesture to bandsmanship in Dublin more than a century ago.

The Centenary Year of the College was a celebratory triumph in many ways. Once it passed into 1991 it coincided with one of the great musical events of the century – that of the bicentenary of the death of Mozart, one of the world's greatest musical geniuses. Performances of Mozart's music featured largely in the College's programmes. Perhaps the most noteworthy was a fine collaboration between the Orchestral and Vocal Schools in a Mozart concert in the National Concert Hall on 29th January 1991. The evening featured the fifteenth piano concerto (K. 450), with soloist Deborah Kelleher and conductor Ronald Masin. The Senior Orchestra was joined by the College Choral Society to perform the 'Coronation' Mass. This was conducted by the distinguished musician, Bryden Thomson; he, who had always given great encouragement to young musicians, was himself to be taken, sadly, within the year just as a fruitful collaboration with the College was beginning.

The last two decades also witnessed impressive growth in the activities of the School of Vocal, Operatic and Dramatic Studies. Beginning, in the mid-seventies, with concert performances of operas by Mozart and Rossini in the tiny McCann Hall, more ambitious schemes soon evolved. The availability of the Gleeson Hall in Kevin St led to a long succession of staged productions from 1983 onwards. These included super-classics, such as Mozart's *Die Zauberflöte* and *Le Nozze di Figaro*, and musicals such as *The King and I* and *Show*

Boat to twentieth century offerings of comedy (A. J. Potter's *The Wedding*) and tragedy (Vaughan Williams's setting of Synge's *Riders to the Sea*). Performances in other venues included Rossi's *Orfeo* in the Royal Hospital, Kilmainham; *Alcina*, *Bastien und Bastienne*, *Suor Angelica* and *La Clemenza di Tito* in the National Concert Hall; Britten's *Albert Herring* in the Gaiety Theatre. This activity reached a predictable climax in the centenary year of the College (1990–91) when no less than five different productions were staged. All of the above presentations, culminating in Jerome Kern's *Show Boat*, the inaugural show of the new era, staged in 1993 entirely from the musical resources of the DIT, added a cultural patina to the image of the Institute.

The period from 1981 onwards was also distinguished by the development of a drama sub-section. This notably devoted its energies to the development of full-time training courses for actors and teachers, with a measure of success that requires only the internal DIT validation of its fine 2-4 year diploma course to be complete. Not to be outdone in theatrical impact the group also gave numerous public performances of works by Euripides, Lorca and Beckett, to name but a few, in addition to the hybrid musical – Kurt Weill's *The Threepenny Opera*.

From the early 1970s onwards vocal studies in the College passed under the professional eye of a succession of well-known teacher-managers such as Nancy Calthorpe, Veronica Dunne and Anne-Marie O'Sullivan; much was achieved in building up an enviable standard of singing in the College, punctuated by the international successes of Ann Murray, Suzanne Murphy, Alison Browner, Patricia Bardon, Ethna Robinson, Regina Nathan and others. Pride in their eminence was always tinged with perplexity that the general presence of so much vocal expertise in the College could not support a choir of equal distinction. This was obviously a management issue and a management challenge which had to wait until the late 1980s for a solution. The persistent efforts of the present Head of School, in implementing a predictably unpopular mandatory attendance order, eventually succeeded, but with consistency only in 1992-93, in producing a stable choir presence large enough to tackle the major works of the repertoire. There followed a triumph when, on the occasion of a visit to the College of an *a capella* choir from the Academic College of the Moscow Tchaikowsky State Conservatory, the 100-strong College Choral Society sang to an overflowing and enthralled audience in the

National Concert Hall. That was on 28th April 1993, and the work performed was Carl Orff's colourful and exciting *Carmina Burana*, with pianists Céline Kelly and Edward Holly, and a percussion ensemble directed by Monica Bonnie. The College choral and instrumental forces on the occasion were conducted by Íte O'Donovan, whose dedication had made a major contribution to the development and success of numerous choral ensembles within the College.

Another feature of College life, so natural that it seems almost as if it has always been there, is the over-subscribed and continuous series of lunchtime recitals; (revived in 1988 from a similar series in the seventies) guided with a firm but truly professional hand by Dr Ita Beausang. Under her tutorship the Graduate Diploma in Music has gone from strength to strength; the recitals form part of the provision of performance opportunity for the course participants, though it has a wider context. All kinds of student performance are catered for, from the presentation and recording of student compositions, to music for instrumental and choral chamber groups, and solo recitals. An arrangement with the newly-formed College Music Society, an offshoot of the wholtime Students' Union, was entered into in 1993; provision was made to hand over the management of these lunchtime recitals to the student body from October 1993.

International Image of the College

Apart from the obvious connections established through the successes of former students of the College in the international scene (to the vocal roll of honour listed above, names such as John O'Connor, Colman Pearce, Robert Houlihan, Míceal O'Rourke, Peter Sweeney, Geraldine O'Grady and many others mentioned elsewhere in this history of the College might be added) the College has been strengthening its international reputation in recent years. The success of John O'Connor (erstwhile student of the late Principal of the College, Dr J. J. O'Reilly) in the International Beethoven Competition in Vienna in 1973 led to a spectacular career both at home and abroad. This was complemented by a number of other successes in the U.K., U.S., Austria, Germany, Italy, Belgium and France over the years featuring singers Patricia Bardon, Anna Caleb and Regina Nathan, keyboard players Peter Mack, Aisling Heneghan, Louise Thomas, Adrian Daly, Neil Cooney, and violinist Maighréad McCrann (who has recently been appointed

leader of the Austrian State Radio Orchestra [ORF] in Vienna). The ready acceptance of former College graduates into post-graduate work in the world's most prestigious centres of musical learning adds further lustre to the College and to the quality of its work.

Perhaps the most significant event indicative of an international connection of artistic substance and worth is the agreement on a twinning arrangement between the College and the Academic College of the Moscow Tchaikowsky State Conservatory. This came about through another event of international significance in 1991, when Ireland assumed the presidency of the European Pianoforte Teachers' Association; the new President was none other than the Principal of the College, Frank Heneghan, who was the founder member of the Association in Ireland. The venue for the event was Moscow in the eventful weeks, in early September 1991, following the coup and the subsequent political disintegration in the Soviet Union. The time was overripe for opening doors to exciting artistic collaborations; the Principal was quick to snatch the opportunity, enhanced by Ireland's timely presidency, to open negotiations which led to the artistic exchanges, some of which are alluded to above. Amongst the other events resulting from this agreement were three exchange visits of students and professors; such happenings as Irish students playing Rachmaninov in the prestigious and legendary Rachmaninov Hall of the Tchaikowsky Conservatory, and of masterclasses, for Russian students, in the Moscow Central School and Academic College, conducted by an Irish teacher (Frank Heneghan), would have seemed unattainable ambitions but a matter of months earlier. This trend – of artistic exchange between Ireland and Russia – seems to be set on a course of fertile growth.

The Crisis of the Nineties

It is in many ways fortunate that this chronicle of the College of Music, originally planned as a contribution and celebratory pendant to the College's Centenary in 1990/91, should not have been completed until 1993. That short period of two or three years has witnessed changes of an epochal nature in the fortunes of the College – changes that open up a whole field of speculation and conjecture, tinged with pride, and with fear; it will prove, too, to have been a time for courage, and a determination to prevail once again in

confirming the College's eminence of its central rôle in the campaign for a better quality of music education for the children of the nation. And there is a conviction too, asserted by the staff, that this must evolve as a carefully planned strategy, and with a generous rationale which does no violence to the integrity of the College as an indivisible educational entity. This latter concept will be the last to be developed in this account, for it involved the College in a painful but rewarding campaign for survival in recent times; it united all its supporters in a magnificent display of solidarity which culminated in the centenary year and drew its strength from the symbolic significance of a century of unstinting service to the community. It has been commented on that the College and the CDVEC derived collective satisfaction from the birth to DIT of Music in 1978; this was an epochal decision which bore the seeds of progress in third-level music education, which has been exhaustively treated here. In the late 1980s a timely re-organisation of the third-level technological sector was insinuated into political thinking as meriting special legislation. In the lobbying that ensued, DIT, by virtue of the sheer resplendence of its spectrum of courses, spanning a century of development, and exploiting the varied excellences and complex interplay of the activities of its six colleges, won the accolade of a separate Act of the Oireachtas. Imagine the consternation which greeted the Minister's stated intention of removing the College of Music from the DIT for the purposes of the Act, because of a concern about the relevance of much of the College's activity in a third-level context. It was a valid issue nonetheless, the answer to which, once raised, was destined to become a manifesto in relation to music education as a national aspiration; it naturally plunged the College into a forced reappraisal of its rôle as a symbol of current provision at its best. The imminence, within a matter of months, of the College's hundredth birthday lent a note of irony to Mrs Mary O'Rourke's plan as much as it signed its death-warrant; in retrospect it should be conceded however, that, in exercising her right and her duty, the Minister served the College well, for it concentrated the search for an effective statement of its mission. The lobbying which resulted was probably one of the most singular displays of unanimity on an issue of importance in recent political history; the staff, students and, significantly, the College of Music Parents' Association, joined forces to address this issue in political terms. The Minister graciously, in her

own words, 'responded to the political process' and made her announcement, to deafening and prolonged applause, as she launched the College Centenary celebrations at a reception in the Mansion House in October 1990. The College's *third-level* activity was to be reinstated; this was greeted, of course, with relief, but was it to become a Pyrrhic victory, if the issue of College integrity was to introduce a new vulnerability? As the legislation proceeded through the House, however, this last cloud was to evaporate; the issue of retaining apprenticeship in the new Institute assumed an importance which could not afford to draw subtle distinctions between the various strands of pre-third-level education within DIT, but highlighted instead the synthesis and continuum which defined the flexibility of educational provision within the Institute. The legislation was duly enacted in July 1992, and the new DIT came into being in January 1993 with music, unencumbered, as a potential jewel in its crown, and as a centrepiece for the further development of the humanities within its legitimate field of activities. The DIT was given its own awarding powers with a guarantee that these could and would be extended, by ministerial order and without the need to amend the Act, to include primary and postgraduate degrees.

Whither Music Education?

What then does the future still hold for the College of Music, anonymously subsumed as it now is in the mammoth complex which is the new Dublin Institute of Technology? What will be its defence if it suddenly finds itself targeted or besieged from within its own ranks? Its apologia must form the *coda* to this article and it is stated with passion, concern and conviction. However much the battle for its third-level niche may seem to have taken the focus away from its other activities, the College is true to its past and treats all its students with equal concern. Furthermore, the cycle which produces a well-rounded musician is long, and the continuum needed (the absence of which was a major concern in the *Deaf Ears* Report referred to above) is not available outside the small number of music education institutions in the state; certainly the general school system does not provide it. Consequently the College is not prepared to stand by and suffer its operation to be fragmented, and its components prematurely cut adrift, merely on a whim than the nature of its work is ill-at-ease

within DIT or that this noble Institute does not have the will or the flexibility to accommodate it. This is not true to the spirit which secured the relevant amendments to the Act, any more than it is worthy either of the genealogy of DIT. It may very well be, and it is stated with pride, that DIT's involvement in third-level music education is the largest and most versatile in the State; it nevertheless has a characteristically applied and practical base. There is no current intention to replicate university provision by establishing a purely academic core in DIT, divorcing itself from its lifeline to the performing arts, nor is there any justifiable plan to offer new options with such exclusive specialisms in the undergraduate area; this would be contrary also to the tribute paid, in the recent Green Paper - *Education for a Changing World* - to the unique rôle of the so-called technological sector in continuing to develop the areas of applied skills. A small but absorbingly interesting development of multi-discipline primary degrees and postgraduate studies, including collaboration with new cognate interests within DIT, can and should proceed, but it can draw, *inter alia*, on the performance-based expertise of the College without doing its multi-level roots any violence. A music pseudo-academia within DIT would have to subsume performance studies to survive as a feasible unit; but they are currently inextricably bound in to the mainstream of College activity, both as to the intimate sharing of common services and the overspill of staff expertise into all areas of the College curriculum. It could be said that there is an interpenetration in the College's programmes which offers an enviable example to DIT itself in its search for cohesion. To unravel and effectively re-deploy this unified resource should not necessarily be taboo, but it can follow only from careful consideration of the problems involved; these are essentially the need to build up the ability of each section of any proposed division to survive in an alien ambience, for currently the parts are mutually supportive, each being both giver and receiver. In the wider context this calls for a serious appraisal of the music education system in the State (this study is currently under way, and in a College context as to its authorship); it looks also to the establishment of a credible continuum in the teaching of music in schools (to superannuate a provision which the College sees itself as championing at present); the evolution of an economically-based and artistically self-supporting student population, to justify a separate exclusively third-level niche within DIT,

should follow from these measures. It is the author's hope and conviction that these things will come to pass.

Festina lente! for the stakes are very high where a future for music education in Ireland is concerned. For those who are of the College of

Music, its evolution is seen as the symbol of a continuing campaign for a new and enlightened dispensation.

Frank Heneghan
August 1993



Centenary Exhibition, Dublin Civic Museum, 15th October 1990



Ireland-Russia Cultural Exchange, Mansion House Dublin, 19th March 1992

APPENDIX 1

MUSICAL MEMORIES



Andrews, Edward
Beckett, Dr Walter
Bonnie, Joe
Calthorpe, Nancy
Darley, Arthur Warren
Davin, Maud
Donnelly, Madame Lucy
Dunne, Dr Veronica
Gannon, Sister Mary
Gillen, Professor Gerard
Greig, William Sydney

Heneghan, Frank
Keogh, Val
King, Superintendent John
Larchet, Dr John F.
Maguire, Leo
McCann, Alderman John
McNamara, Michael
Mooney, Brighid
O'Brien, Joseph
O'Callaghan, Colonel Frederick
O'Connor, Dr John

O'Grady, Dr Geraldine
O'Reilly, Dr James J.
O'Rourke, Míceál
Roche, Kevin
Ronayne, John
Rowsome, Leo
Sauerzweig, Colonel F. C.
Sherlock, Dr Lorcan G.
Valentine, Hubert
Walton, Martin A.

Edward Andrews

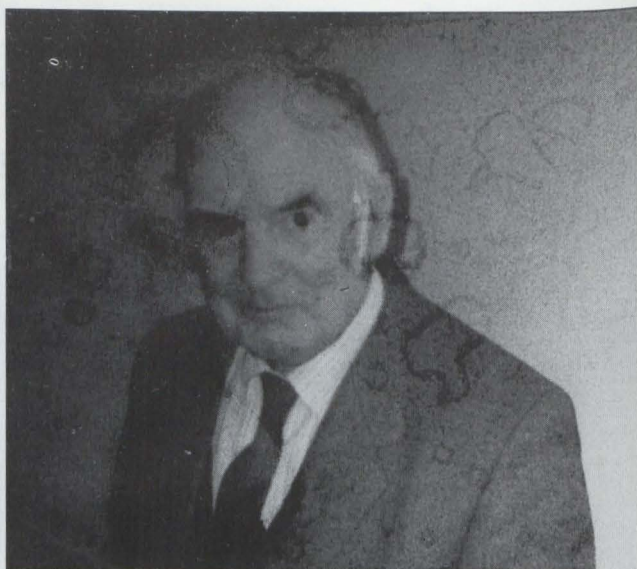


Edward Andrews was porter, and his wife, Mary Andrews, was housekeeper, in the Assembly House, South William Street, from about 1885. He was the first porter connected with the Municipal School of Music. They were employed by Dublin Corporation, and remained in South William Street when the Municipal School of Music moved premises. They had a daughter, Mary, who was one of the first piano students, and her two daughters, Eithne Russell and the late Maura Russell, were both students and teachers in the College of Music.

Edward and Mary Andrews also had a son, William, whose sons Éamonn and Noel became well-known broadcasters, and some of his family were students in the College. In the next generation, a great-grand-daughter, Elizabeth Donohoe, was a piano student at the College. The only family connection at the present time is Eithne Russell (grand-daughter) on the teaching staff, but there is another generation almost ready to join up.

Dr Walter Beckett

In 1946 I left my job in Kilkenny, as organist of St. Canice's Cathedral and returned to Dublin. Victor Love was appointed to my job and he suggested that I might like to take his teaching post in the Municipal School. When I found that he did sixty hours per week I was horrified, but decided to try and split the job in two. Michael McNamara, who was Vice-Principal, was agreeable; so I approached Sydney Greig and before long we had got the job, and I started to teach thirty hours per week at 5/= per hour. We



were all part-time, and so could get holiday pay by getting the dole. Many summer days I spent in a queue at the Labour Exchange.

The large room at the head of the main stairs was the Library, just three or four cases of books and music, looked after by Willie Reidy, who also taught the cello in this room. The Principal at this time was Joseph O'Brien.

Soon a terrible thought struck me. The way I was living meant that I should go through this life without ever playing in a string quartet. This was intolerable, so before long I left a free half-hour in my timetable and went to Willie Reidy to learn the cello. I was about thirty-two years old then. After about four years or so I could manage the easier Haydn and felt a bit more content. But I soon saw that I should never see the art treasures of Italy or hear its music. I left the School and went to London for a few years. Then twelve glorious years in Venice, seven years in England (at Kenilworth) and then back to Dublin to find myself at the College of Music again. My dear friend Dr O'Reilly was Principal and so I fitted in very well. Willie Reidy was no more. After a few years I moved to the Academy and finished my teaching career there.

Joe Bonnie

Joe Bonnie was a Dubliner who was a legend in his own lifetime. He was a master performer and drummer. He took joy and pride in his craft. In the early days, it was Joe Bonnie only who could mould the kid skin into shape for timpani and drum heads. He was known as Ireland's premier drummer. His drum and xylophone solos always stopped the shows in the theatres. Joe was an excellent teacher and he taught Ireland's best-



known drummers, including Dessie Reynolds, Ian McGarry, Shaun Wilkinson, and Larry Mullen – to name but a few.

He was a member of the original Theatre Royal Orchestra under the baton of Jimmy Campbell, and later of the orchestras in the Capitol, Olympia, and Gaiety Theatres. He also had his own club orchestra. Joe was the percussionist in the Radio Éireann Light Orchestra under Dermot O'Hara for many years, and he frequently broadcast on solo xylophone with the Orchestra. He was the timpanist in the Radio Éireann Symphony Orchestra under Michael Bowles. It was Joe who started the percussion classes in the School of Music and he taught there until his death in the late seventies. He taught and wrote the drum and marching movements for the Artane Band, and these are still played today, together with the xylophone solos. He was an exceptional teacher at the School for the Blind in Drumcondra. Joe Bonnie is still remembered as the "Smiling Drummer".



Nancy Calthorpe

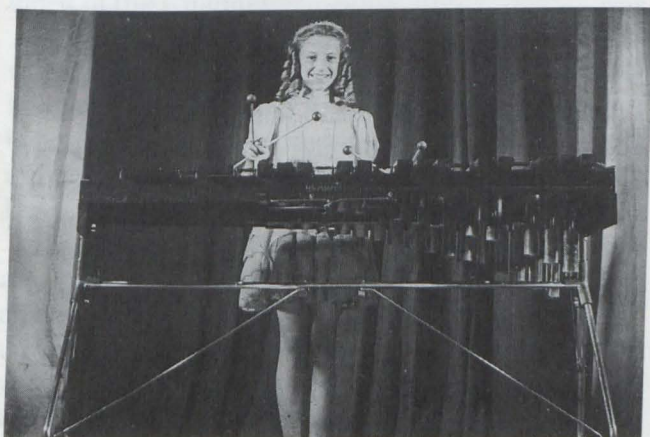
I first came to the Municipal School of Music as a deputy teacher when Mr Joseph O'Brien was Director. Soon I was appointed a part-time teacher and Mr O'Brien asked me to form musicianship classes – then known as theory classes. There was a wide range of age groups and the classes were so large that most of the class time went in calling the roll!

When Mr O'Brien retired he was succeeded by Mr Michael McNamara, fondly known as "Mac". Together with another theory teacher, Miss Mary (Chummy) Keogh, aunt of Des Keogh, presenter of *Music for Middlebrows*, I graded the classes and prepared the students for VEC examinations, which were held in Rathmines.

Mr William Watson, FRCO, of the Leinster School of Music and organist in St. Ann's Church, Dawson St., was invited to act as examiner and to correct the papers. Classes went from strength to strength and in subsequent years pupils were entered for the examinations of the Associated Board of the Royal Schools of Music, London.

When the School was undergoing reconstruction, theory classes were held in the School of Tailoring, Cavendish Row (opposite the Gate Theatre). Many past pupils from these theory classes are now on the staff of the College; some became Heads of Departments.

There was a very active Students' Union during "Mac's" time as Principal. We gave several performances of *The Arcadians* in the Archbishop Byrne Hall and in Blackrock College. "Mac" was conductor, I was chorus mistress and pianist, the late Bill Foley of the Abbey Theatre was producer.



Monica Bonnie

May Ward (now Mrs Briscoe) was leader of the orchestra.

May was daughter of the late Dick Ward, the highly-respected head porter. His living quarters were in the School and some of his family were born there. Many student concerts were held and some of the pupils taking part have since become international artists. These include John O'Connor, Míceál O'Rourke, Gerard Gillen, Geraldine O'Grady, Suzanne Murphy, and Ann Murray.

When "Mac" retired, the staff commissioned Harry Kernoff RHA to paint his portrait, which was duly presented to him.

The next Principal, Dr J. J. O'Reilly, was a very fine piano teacher. Among his past pupils are John O'Connor and Veronica McSwiney, who have played all over the world, and Hilary Macnamara, now an Associated Board examiner.

The present Principal, Mr Frank Heneghan, is also an excellent teacher of piano, whose pupils have brought credit to the College of Music. All the Principals have stamped their own mark on the advancement of the College, Mr Heneghan has worked untiringly to bring the College to the status it now enjoys in the third-level area.

In the early years of the Municipal School of Music, Dr J. F. Larchet acted as Director and later as examiner. His daughter, Mrs Sheila Larchet-Cuthbert (for many years principal harpist with the RTE Symphony Orchestra) taught Concert harp and Irish harp, and has acted on many occasions as examiner for harp examinations in the College. In the early 60's I took over as teacher of the Irish harp. Caitríona Yeats, granddaughter of W. B. Yeats, later taught the Concert harp class.

The repertoire for the Irish harp was then very limited, which inspired me to arrange pieces by O'Carolan for the third centenary of "the last of the Irish bards". In 1974 Waltons published *The Calthorpe Collection* which was launched by the late President O Dalaigh, at his first public engagement, in the Foster Place Branch of Allied Irish Banks, sponsors of the book. Since then other publications have appeared, including *A Tribute to Moore*, *A Celtic Bouquet*, *Ocht nAmhrán le Tionlacan Cruite* and, in 1988, a Tutor – *Begin the Harp with Nancy Calthorpe*. The reception to launch the Tutor was given by the Bank of Ireland in the Baggot St. Branch. In 1980 I was invited to give recitals, lectures and workshops to the Irish Cultural Society, New Orleans. As a result I was made Honorary International Citizen of New Orleans and presented with a replica of the key to the city.

The College now has a prestigious Teacher's Diploma for the Irish harp. The first graduates were Angela Corkery and Evelyn Hearn in 1988. When Waltons presented a trophy for a professional performance, to lead on to the Diploma award, one of the first winners was Caitríona Rowsome, whose father Leon and grandfather Leo were teachers of Uilleann pipes in the Municipal School of Music. As part of the Bi-Centenary Celebrations of the Belfast Harp Festival, a group of my pupils presented a programme entitled "Preserving our Heritage" at a lunch-time concert on 18th May 1992 in the John McCann Hall.

My other special work in the College is as a teacher of singing and voice production. I number among my past pupils Ann Murray, perhaps the greatest singer to leave Ireland since Margaret Burke-Sheridan, and the only one to date to have sung in La Scala, Milan, the Metropolitan, New York, Vienna, Salzburg and all the great Opera Houses of the world. Other past pupils include Ethna Robinson, a leading singer with the ENO at the Coliseum, London, and Regina Nathan, now singing in Lucerne, Switzerland, who was the first Irish singer to perform with Plácido Domingo, at the Point Theatre, Dublin. Another past pupil, Colette Delahunt, who has just started her career with the Glyndebourne Opera Company, has been studying with Valerie Masterson in Trinity College London, with the aid of sponsorship from Siemens-Nixdorf. All my students are indebted to the City of Dublin VEC for their generous help throughout the years.

I celebrated my 80th birthday on 17th January 1994 with a launch by Waltons of new editions of *The Calthorpe Collection* and *A Tribute to Carolan*, which was attended by the Lord Mayor of Dublin, Tomás MacGiolla. Earlier a vocal concert in my honour took place in the very Hall in which I started teaching theory classes over forty years ago.

Walton's have presented a Bursary of £500 to be awarded annually in my name to a student of the College who intends to follow a vocal career. I thank God for enabling me to share my knowledge with so many generations, and for giving me the opportunity to instil in my pupils a love and pride in our own national music.

Arthur Warren Darley

From its earliest years, Arthur Darley took a dedicated interest in the Municipal School of Music. He encouraged its musicians, both teachers

and students, judged its competitions, and advised the City of Dublin Technical Education Committee on its organisation, finally being made its first Director in 1927.

To music lovers throughout Ireland, the news of his death came as a shock. Recently, he was in his customary place as leader of the Dublin University Choral Society, when it presented Mendelssohn's *St. Paul*.

Mr Darley was the son of Henry Warren Darley, a land-owner with property in Donegal, Limerick, and other parts of the country. His mother was a member of the Green family of Castleconnell. He came of a musical family, his father being an accomplished player of both the violin and the Uilleann pipes. He was a near relation of Dion Boucicault, the actor and writer of Irish plays. George Darley, the poet, was another relative, while his grandfather was a close friend of Thomas Moore, and frequently sang the famous Irish melodies to Moore's own accompaniment.

The late Mr Darley started the study of the violin at the age of eight, and pursued his studies in Dublin and London. He took a keen interest in Irish folk music, especially for the violin. An accomplished violinist himself, he specialised in the playing of unaccompanied violin music. In the early days of the Abbey Theatre musical interludes were provided by Mr Darley.

A successful performer on the concert platform both in Ireland and in England, his ability as a solo violinist at a recital at the Steinway Hall won the highest praise from the London critics. He was a keen student of chamber music, and took part in chamber music recitals at the Royal Dublin Society from 1893 for a number of years; while he was leader of the Dublin Musical Society from 1897 until 1902. Also, he lectured before the Royal Dublin Society and to audiences on both sides of the Channel.

In 1900, he was appointed professor of the violin at the Royal Irish Academy of Music, and held the appointment for some years. Later, he became keenly interested in the Municipal School of Music, of which a year or two ago he became Director.

He was a great collector of unpublished Irish airs, and published a collection himself, and afterwards edited the collection of hitherto unpublished Irish airs, which from time to time were submitted for competition in the unpublished Irish airs section of the Dublin Feis Ceoil.

Mr Darley displayed great activity in the promotion of feiseanna and musical competitions, and for many years adjudicated at the Feis Ceoil in the Irish fiddle and pipes competitions, as well as in the unpublished airs section. Also, he adjudicated at the Oireachtas competitions and other feiseanna in the country, and was a co-founder with the Reverent Father Aloysius of the Father Mathew Feis.

He was President of the Irish Musical Fund – a fund established about the end of the eighteenth century for the support of necessitous musicians.

Newspaper Obituary, 1929

Maud Davin
(Mrs Frank Aiken)



Is there snobbery in music in Ireland? Miss Maud Davin, Director of the Dublin Municipal School of Music – an institution founded for the cultivation of music among the middle-class, as well as the humblest people of the city and surrounding areas – holds that there is. In an address to the Dublin Rotary Club she said:

To my mind there has been too much snobbery in musical circles in Ireland. What the simple composers of the world – the men who sprang from the people – have created

has been regarded as the right only of the intellectuals.

This is not the case in other places, such as Germany and Italy, where the children have been educated from their infancy in hearing good music in the streets, the opera and the concert hall. It is the man and woman in the street who decide the success of the singer in Milan. It is the student and the workman who make music in Germany. They have been taught and brought up in the knowledge that the great composers of their country made music for them, that the national opera is for them, and it is the joy of the parent to see his children take their place in the musical world just as they do in the home orchestra or band.

Caruso came from a big Italian family of the people, and John McCormack also came from the people; but, while we want in Ireland more Carusos and more McCormacks, our especial aim is to encourage music and song amongst the masses.

I feel that for the development of the school a good deal depends on our citizens. Perhaps some day we may progress so far that Irish opera may have a permanent home in our city, and that we may be able to provide some of the artists from our school. Nothing is impossible where there is co-operation between the people and the school with an abundance of enthusiasm. We want to arouse all the enthusiasm we can amongst those who can help us and give us the encouragement we need.

For all Creeds and Classes

The Dublin Municipal School of Music, which is now under the control of the City of Dublin Vocational Education Committee, was founded in 1890, when the Corporation of Dublin provided an annual grant of £300 to the School, then under the administration of the Royal Irish Academy of Music. In 1904 the School of Music was incorporated in the scheme of technical instruction for the County Borough of Dublin, its object being to provide an opportunity for the children of the city to obtain musical training, if not absolutely free, at least for a nominal fee, such as could not be had elsewhere. As well as the ordinary curriculum of most music schools, it included instruction in such

instruments as the fife and drum, the Uilleann pipes, the Irish war pipes, and brass and wood instruments.

In other countries the National Conservatoires were open to every citizen, the funds being provided by the State, and rich and poor entered by the portal. Only the clever pupils and those who worked were retained in these great musical schools: for their object was to give the most highly technical training, and to create musicians for the nation who would bring renown and be a pride to the country.

At present, the Dublin School of Music could not boast of being in the position of any of those great conservatories, as our country has passed through a great upheaval, and peace was needed for the development of the arts, especially music, and more especially national music. But their ambitions for the City School were as high as any other nation's, and they wished first to impress on all that the Municipal School of Music belonged to the people of Dublin of every class and creed, and that no child in the city possessed of talent need be deprived of that training which might help him or her to be placed among the great singers or the greatest composers of the world.

"The Land of Song"

If the people would realise that the Municipal School of Music belonged to them, and would show a keener interest in it, then and then only would its influence be felt in the community. Music is the most democratic of the arts. It was more; it was as necessary to life as our daily food. In the life of a nation, as in that of an individual, the enduring works of greatness were not material but cultural. Therefore, in an age which tended to stress its achievements in terms of physical content, it could not be too definitely proclaimed that true progress was known only by the signs of freely advancing culture.

Every race had its own distinct cultural background and its own fund of musical tradition. That of the Gael could not be excelled either for beauty and variety of form or for depth of expression. Through our country's chequered history, music has been our unfailing solace and stimulus. Ireland had been called the land of song, and it was

the only nation in the world to bear as its standard a musical instrument.

We would like to hear more of our brass and fife and drum bands. There are many reasons why progress in this direction may appear slow, but often the most musical people are not those blessed with this world's goods, and these instruments are expensive buying. We have both the talent and the music in the country. All we need is the mode of expression, which is the training.

(*The Irish Times*, 8th December, 1931)

Madame Lucy Donnelly

(Mrs Thomas Gogan)

Madame Lucy Donnelly died in 1950, and the musical life of Dublin had lost yet another of that gifted group who, in the early years of the century, did so much by their own performances and their enthusiasm, to place Dublin on the map as a musical city.

A student from her early years at the Royal Irish Academy of Music, Lucy Donnelly, as she was so familiarly and endearingly known to a wide circle of friends and admirers, had a strikingly successful career, winning virtually all the prizes and honours that the RIAM could offer for pianoforte playing.

She quickly established herself as a brilliant accompanist and teacher, and with Jack Larchet (Dr J. F. Larchet), her friendly rival – she was in constant demand for concerts and other musical functions. Between them, these two accomplished pianists virtually skimmed the cream of the musical market, and those who had the good fortune to have Lucy Donnelly's accompaniment on the platform, freely admitted how much assistance she gave to all. She often accompanied John McCormack.

Full of enthusiasm and vitality, it was not surprising to find her one of the most active pioneers of the movement to establish the Municipal School of Music, and for years she was a most indefatigable worker at Chatham Row.

Her activities were many, and she found time to direct the orchestra at the Pavilion, Dun Laoghaire, where her husband was formerly manager. Church Choirs also won her attention, and she was organist at St. Michan's, Halston Street, and also at the Church of Mary Immaculate, Inchicore.

(*The Irish Times*, 25th February, 1950)

Dr Veronica Dunne



Veronica Dunne began her vocal studies at the early age of 12 years with the late Herbert Rooney, who was a student of the famous Jean de Reszke in Paris. He quickly recognised her potential for, and love of *bel canto* singing. In September 1946 she travelled to Rome to further her studies with Contessa Soldini Calcagni and later with Maestro Francesco Calcatelli. She made her operatic début in 1948 with the Dublin Grand Opera Society as Micaela in *Carmen* and Marguerite in *Faust*.

In the final year of her studies, 1952, she entered for the Concorso Lirico-Milano and won first place. In June of the same year she made her operatic début as Mimi in *La Bohème* at the Teatro Nuovo in Milan. The following September she joined the Company of the Royal Opera House, Covent Garden, and made her operatic début there as Sophie in *Der Rosenkavalier*. Her other rôles included Mimi (*La Bohème*), Susanna (*Figaro*), Euridice (*Orfeo*) by Gluck with the late Kathleen Ferrier. Her career took off and she remained with the company singing major rôles.

In 1958 she sang in the première of *Les Carmélites* by Poulenc singing the rôle of Blanche. She also sang major rôles with Welsh National Opera, Scottish National Opera, Sadler's Wells, now ENO, and the Wexford Festival. She

sang in oratorio all over England, Belgium and Germany and toured with Sir John Barbirolli and the Hallé Orchestra. Veronica Dunne has given numerous broadcasts and appearances on television with RTE and BBC. She has made several recordings with EMI including the first recording of the "Irish Ring" which has been a tremendous success all over the world.

In 1961 she joined the teaching staff of the College of Music, Dublin, and since then has devoted her life to the training of young voices. On 2nd April 1987 she received an Honorary Doctorate from University College Dublin. The Royal Dublin Society made her an Honorary Life Member on 23rd June 1988. A galaxy of singers gathered in the National Concert Hall in June 1992 to take part in a concert to mark her retirement from the College of Music. The programme included the following past pupils: Anna Caleb, Mary Callan-Clarke, Randal Courtney, Angela Feeney, Thérèse Feighan, Martin Higgins, Paul Kelly, Lynda Lee, Andrew Murphy, Suzanne Murphy, Frank O'Brien, Jack O'Kelly, Marie-Claire O'Reirdan, Ciarán Rocks, Nicola Sharkey, Kathryn Smith, Marie Walshe, and Finbar Wright.

Sister Mary Gannon

These recollections cover a period around 1910.

As a tiny child I remember being shown the two big horses yoked to a huge fire-engine outside the building surrounded by an iron paling – ready to dash into action as the team of firemen mounted the engine and the big bell clanged its way to the scene of the fire. The men wore red blouses and steel helmets. All very spectacular to a child.

After many years, the building was converted into a "School of Music" providing tuition in pianoforte, violin, singing and band instruments, so that every afternoon and evening the sound of music could be heard even at a distance. The fees were most reasonable at the time. Lessons were given weekly for twenty minutes. Enrolment began in October; the course lasted until May of the following year. As an incentive, annual prizes were given – 10/-, 7/6, and 5/- collected by the recipients at the City Hall in the case of children accompanied by an adult.

The Secretary at the time was a Mr Healy; the pianoforte teachers included Mrs Halligan and later the late Dr Annie G. O'Higgins, R.I.P. She died many years later tragically in her home in North Frederick Street, Dublin. This lady actually

prepared the writer for various examinations in the Leinster School of Music, reaching the teachers' and performers' diploma stage. As years went by I lost contact with those connected with the School of Music, as I entered religion in 1934.

Professor Gerard Gillen

I entered the College – or the Municipal School as it then was – as a timorous seven-year-old in 1949, and my main memories are of the dull all-pervasive green paint, the forbidding countenance of the Principal, Joseph O'Brien, his apparently permanently parked bicycle in the main hallway, and his ever-cheerful and encouraging Vice-Principal, Michael McNamara, who was soon to succeed him. As an energetic, innovative and immensely popular Principal of the school, Mr McNamara transformed it from a "for Dubliners only" institution to a College which had aspirations to be a National Conservatoire of Music.

Instruction in the junior piano class in those days was given on a number of "dummy" pianos, by the young, kindly, and gifted Rita Cunney, now Sr Rita Mary, O. P., who presides over the music department of All Hallows College; while theory classes were in the genial hands of Mr J. J. O'Reilly, soon to be awarded doctorates by both Trinity College and the National University. After this preliminary year, I was transferred to the private tutelage of the newest full-time piano teacher, the formidable Elizabeth Costello, and it was Miss Costello who presided over my musical studies in the College for the next thirteen years or so, and was a major inspirational influence on the development of my entire career.

The 1950's saw a major burgeoning of musical talent in the College: pianists Veronica McSwiney, Darina Gibson, Nuala Levins, Noel Kelehan, John O'Mahony (now an S.V.D. missionary priest), Colman Pearce, Michael Grant, and later John O'Connor and Míceál O'Rourke; string players Sheila O'Grady, Mary Gallagher, Brian McNamara (the son of the Principal, Michael), Máire Ní Chuilleanáin (sadly recently deceased), Pádraig O'Connor, Séamus O'Grady, Brighid Mooney, Hilary O'Donovan, clarinettist Brian O'Rourke and other now well-known names, were then part of a student body, breaking out of the insular and defensive mould which had characterised the early post-Independence attitude of so many spheres of national life. A new confidence was abroad and it was stimulating to be part of such a student milieu. I remember with

particular pleasure the Monday evening “house” concerts, (so often introduced by the inimitably urbane Leo Maguire), where, from an early age, professional standards and demeanour were expected of the nervous young performers; and how we used to look forward with barely contained excitement to reading our names – with hopefully a complimentary sentence or two – in the *Evening Mail* whose music critic faithfully attended and reported almost every concert. Then there were the more formal occasions, prize-winners’ concerts and so on, which were usually held in the Aberdeen Hall of the Gresham Hotel, or the Round Room of the Mansion House, or Rathmines Town Hall. For me these were events ever to be associated with such horrific attacks of nervousness as I have never since experienced, thank God!

In the mid 1950’s, as part of Michael McNamara’s outward-looking and expansionist plans, the College acquired a pipe organ from Holland and set up its first organ class under the direction of W. S. Greig, until then a full-time piano teacher in the school, organist of Findlater’s Presbyterian Church and assistant organist at St. Patrick’s Cathedral. The College was fortunate in having Sydney Greig as organ teacher: a meticulously organised man in every department of his life, he brought to his teaching a well-thought-out pedagogical method and rammed home to his students the extra-musical – but ever so important – virtues of punctuality and reliability in all things. A man of impeccable, if conservative, sartorial taste; in a period of about eight years as his pupil, I remember him invariably sporting a Trinity tie! His expertise as a teacher was soon felt in the city as his pupils year after year captured all the organ prizes at the Feis Ceoil. Although a devoted member of the Church of Ireland, Sydney was particularly concerned to contribute to the development of organ-playing in the Roman Catholic Church, which, in Dublin at that time, had hardly any organists who had been professionally trained. His aim was to stimulate young people to be professionally involved in the music of the Church, and I remember him saying to me at the age of fourteen with almost prophetic insight, “you know, if you work hard and play your cards right, you could end up as organist of the Pro-Cathedral!”

Other memories I have of that period are of the tall, gentlemanly, Victorian figure of Willie Reidy, cello teacher and librarian; Denis Cox, singing teacher, hobbling and warbling his way along the corridor; and Jaroslav Vaneček (with whom I

occasionally had chamber music classes) who brought an element of ruthless East-European professionalism to all his work. Finally there was Michael McNamara, who seemed to know every student by name, and who wandered from class to class offering encouragement to all, and, if he heard something he particularly liked, dipped his hand into his pocket and proffered the lucky kid a two-shilling piece (a fortune in those days!) with the words – “that was great, – go get yourself an ice cream!” Oh happy days!

William Sydney Greig



Gerard Gillen and Sydney Greig

William Sydney Greig, who died at the age of seventy-three, was organist and master of the choristers at St. Patrick’s Cathedral from 1960 to 1977, and principal organ teacher at the College of Music in Dublin for almost thirty years.

Sydney Greig’s association with St. Patrick’s began as a junior chorister under the direction of the legendary Dr George Hewson, whose pupil he became, and whose assistant he was before eventually succeeding him as organist on the latter’s retirement in 1960. He was, therefore, a St. Patrick’s man through and through.

He almost revelled in the rigorous demands of personal discipline which the implementation of this ideal at a high musical standard required: 8.30 am, daily practice with the boys followed by sung matins; then a hop across to Chatham Row for a day’s teaching before returning to the

Cathedral in late afternoon for choral evensong and choir practice, to be often followed by a vigorous game of badminton.

Sartorially meticulous and punctilious in every aspect of his life, he was a warm and generous person, and intensely private for one whose life was organised on a routine that was as scrupulously adhered to as any monastic régime.

As a musician, he was steeped in the great Anglo-Irish choral traditions of Stanford and Wood, of which his own compositions were direct and worthy linear descendants. His skills were those of the great Cathedral craftsmen; an accompanist with flair and a sense of orchestral colouring, and an improviser of vignettes, perfectly encapsulating the mood of an occasion, hymn or psalm.

He once told me that teaching was his first love, and it was as one of his first organ pupils at the then Municipal School of Music, that I first came into contact with him in 1955. His dedication as a teacher was complete and the standards he demanded of one in terms of neatness and cleanliness of technique, and discipline in preparation, are attributes I have found to be of enduring value.

It is no exaggeration to suggest that his teaching transformed the standard of organ playing in Dublin. In common with practitioners of other instruments, opportunities for study and travel abroad for the post-war organ student were available at a level unknown to earlier generations, but it is thanks largely to the inspired teaching of Sydney Greig that so many of us were ready and able to avail of the new opportunities to develop our art.

(Newspaper Obituary – Professor Gerard Gillen)

Frank Heneghan

Frank Heneghan is Director of the Dublin College of Music (now Dublin Institute of Technology, Adelaide Road). He is the Chairman of the Irish branch of the European Piano Teachers Association (EPTA), of which he was European President in 1991/92. He is also President/Chairman of the National Music Festival, Feis Ceoil.

He was well into his teens before he had piano lessons, but his interest and progress in music eventually forced a choice between scientific and artistic careers. From 1957-1973 he practised as a design engineer abroad with the giant Electrical Engineering companies, Metropolitan-Vickers, AEI and GEC; he eventually returned to Ireland

and a design post with the Electricity Supply Board as steam-turbine consultant. His keen interest in music (enhanced by success in competition, recitals and radio broadcasts) eventually prevailed when he took up the post as Principal of the College of Music in 1973; since when the College has rapidly expanded to be a major influence in Irish Music Education.

Frank Heneghan is a teacher of distinction, and has trained a large number of the younger generation of Irish pianists. He is a sought-after lecturer and adjudicator, and has given seminars and masterclasses all over Ireland, as well as in Continental Europe and the Far East. He has adjudicated in international events in Russia, Italy, Belgium, and the United Kingdom. He is visiting professor and examiner at the Academic College of the Moscow State Tchaikowsky Conservatory. Frank Heneghan is a keen researcher, and is currently working on aspects of Music Education in Ireland in collaboration with London University.

Val Keogh

As a student in the Municipal School of Music from 1937 onwards, I remember many notable names. Violinists included the Maguires – Hugh, Charles, Elias, Treasa, and Monica – Clara and Honora Greene, Nell Kane, Nancy Delaney and Michael Tobin. Peggy Keleghan married Kevin Roche, cellist and bass player in the Radio Éireann Symphony Orchestra, who later became Orchestra Manager. I also joined the R. E. Symphony Orchestra as librarian, percussionist and Assistant Orchestra Manager. Philomena Greene, cellist, became a member of the “Happy Gang” at the Queen’s Theatre. Others who come to mind are pianist Veronica McSwiney, flautists Jack Rafter and Doris Cleary (now my wife – Doris Keogh of the RIAM).

The Director at that time, Mr Joseph O’Brien, was also organist of St. Francis Xavier Church, Gardiner Street. Of the piano teachers, I remember Mrs Mai Byrne-Raymond, Madame Lucy Donnelly-Gogan, Josephine Curran, Maura Russell, and Cathleen Rogers – who was musical director with the Mícheál MacLíammóir and Hilton Edwards Theatre Company. Piano students were taught in classes, each pupil had a dummy keyboard.

Other teachers included Jean Bertin and Kathleen Uhlemann (singing), Commandant Sauerzweig (wind and brass), John O’Keeffe (clarinet and saxophone), Patrick Murray (clarinet), Leo Rowsome (pipes). William Reidy,

who taught cello, was dressed all in black, and looked like de Valera.

During the war years, the school orchestra and soloists gave concerts for the troops in the Curragh Camp. The annual school concert was held in Rathmines Town Hall.

The Students' Union met on Saturday nights in Chatham Row for dances, and musical quizzes, and formed a symphony orchestra, conducted by Brendan Dunne. This was in addition to the Junior and Senior Orchestras, and the Brass and Reed Band, trained by Commandant Sauerzweig, who could play all the brass and reed instruments. On Union nights, John Ronayne's father cycled from his home in Capel St. to Chatham Row, with a tea urn strapped on his back for boiling water to make tea. In the summer, social outings to Howth Head, Bray Head, Enniskerry, and the Dargle Vale, were a feature of Union activities.

Superintendent John King



The Garda Band's Director of Music, Superintendent John King, began piano lessons at eight years of age at the Municipal School of Music with Mr (later Dr) J. J. O'Reilly, and Mrs Byrne-Raymond. Transferring to wind instruments in the 1950's with Mr John Hickey, he joined the Garda Síochána for the Band in 1957. He later followed the footsteps of brothers Bertie and Don when taking double-bass lessons from Mr Bobby Bushnell and spent many happy hours with Mr Michael McNamara's Junior Orchestra. A great advocate of the College of Music, John returned to resume studies for his Band-mastership Diploma in the early seventies. Teachers over the years included Miss Nancy Calthorpe, Miss Noreen O'Neill, and Mr Eric

Sweeney. He did some part-time teaching at the College from 1971 to 1973.

For many years, John King, a French horn player, was Sergeant-in-charge of the Garda Band, being promoted to Superintendent and formally appointed Director of Music in February, 1990. Another past pupil, Sergeant Joseph Coleman, assistant to the Director of Music and solo clarinet in the Garda band, studied with Mr John O'Keeffe and Mr Joe Coughlan.

Dr John F. Larchet

John F. Larchet was born in Sandymount, Dublin, into a musical family in 1884. He was educated at the Catholic University School and at TCD. He studied under Michele Esposito MusD (TCD) RIAM, senior Vice-President and professor at the RIAM. He was a prominent member of the musical profession in Dublin for over forty years. He was senior professor at the Royal Irish Academy of Music from 1920, professor of music at University College Dublin from 1921 to 1958, and Director of music at the Abbey Theatre for nearly thirty years. As director of music examinations in secondary schools, he did much to raise standards of teaching. He was music advisor to the Irish army from 1923, and first President of the Dublin Grand Opera Society. He was awarded Hon. D.Mus (NUI) in 1953, and decorated with the order of Commendatore of the Italian Republic in 1958. As a composer, he is remembered for his adaptations of folk music. He died in Dublin in 1967.

Leo Maguire (1903–1985)



Leo Maguire was born on 27th July, 1903, in Dublin. Educated by the Irish Christian Brothers at James's Street, as a boy and young man he was a keen Irish speaker visiting the West Cork and Connemara Gaeltachts. His first job was as a clerk for the Great Southern and Western Railways. He later joined the administrative staff of Dublin County Council and rose gradually to become County Secretary.

He was a very keen sportsman – handball, boxing, Gaelic football, rugby, hockey, golf, and tennis. It is, however, as a man of the broadest culture that he will be remembered. He was an excellent and keen musician, and had learned many national songs from his grandmother. He recalled being put up on a table by Michael Mallin to sing a song at the inaugural meeting of the Irish Citizen Army.

He perfected his singing under Dr Vincent O'Brien – John Count McCormack's teacher – and became O'Brien's closest friend, working closely with him in the Pro-Cathedral. In 1941, he married Cecilia McMenamin, another of Vincent O'Brien's pupils. Leo's first wife, Peg MacEntee, had died of TB. Leo and Cecilia (Cis) were both founding-members of the Dublin Grand Opera Society, which kept opera alive in Dublin even during World War II.

Leo started broadcasting with Radio 2 RN in 1927. He devised and presented *Serenade for Sleep*, a late-night programme with music and readings. He frequently sang, often with his wife Cis, on radio. For over thirty years, he presented the *Walton Programme* for his life-long friend Martin Walton. As well as planning details of the *Glenside* series of records and sheet music, even down to the label, Leo wrote a very large number of songs. *The Whistling Gypsy* was his most successful, written in a few minutes to fill a gap in a programme! Some others were *Connemara Cradle Song*, *Come to the Céilí*, *Dreamy Shannon River* (one of his favourites), and *The Dublin Saunter* – (“*Dublin can be Heaven with Coffee at Eleven*”), one of many pieces written for, and made famous by, the late Noel Purcell.

In the 1950's, Leo left the County Council and gave himself to his first love – music teaching. His basic teaching was with private pupils in the Dublin College of Music, and he taught choirs in a large number of schools and colleges. He had many successes in Feiseanna with choirs and individuals. *The Walton Programme*, which he scripted and presented live for more than thirty years, became the longest-running sponsored programme of RTE. It became a national

institution with the phrase “If you feel like singing – do sing an Irish song”. He was the author of *The Faithful and the Few*, a book of songs and recitations published by Walton's Musical Galleries.

As a raconteur, he was without peer, and he had a story for every occasion. Leo was everything that Cardinal Newman aspired to find in “the perfect Christian gentleman”. Ní bheidh a leithéid arís ann.

(*Newspaper Obituary 1985*)

Alderman John McCann

(1905-1980)

Alderman John McCann, politician and playwright, was born in Dublin and educated at Synge Street, Cathal Brugha Street, Kevin Street and Bolton Street technical schools. He became an engineer in the Post Office, joined the Irish Volunteers, and was dismissed from his job for his republican activities. He was a founder-member of Fianna Fail, TD for Dublin South City, 1939-1954, and Lord Mayor of Dublin, 1946-1965. Alderman McCann was the indefatigable champion of the Municipal School of Music for very many years, acting in his capacity as chairman of the School Local Sub-Committee or as chairman of the City of Dublin VEC. The main concert hall in Chatham Row was named after him. He wrote a number of very popular plays for the Abbey Theatre company, then playing in the Queen's Theatre, Pearse Street, of which *Twenty Years A-Wooing* was the most successful, breaking box-office records. He is father of the actor Donal McCann.

Michael McNamara

Michael McNamara, who died in his eighty-fifth year, played an outstanding part in the history of Ireland's music. He learned the violin from that famous Irish teacher, Patrick Delany, at the Royal Irish Academy of Music, and completed his studies in London. Returning to Dublin, he first taught at the Leinster School of Music, and then, at the instance of Arthur Darley, became a part-time teacher in the Municipal School of Music. He could well be regarded as the outstanding Irish violin teacher of this century. Probably his most famous living pupil is Hugh Maguire. In a lengthy interview, Hugh Maguire talked to me about his teachers in London, and of his studying with Enesco in Paris, and throughout the conversation there was a refrain, “but I only had one teacher, Mr Mac.”

Part-time led naturally to full-time, and then the VEC had the wit to make him Principal of what he soon transformed into the College of Music. In those days the Principal was not allowed to teach, but he soon recruited Jaroslav Vaneček, whose teaching is still the paramount influence among Irish violinists. Mr Mac threw himself into building up his School. He made it his business to recruit the best teachers he could find, often quite blatantly poaching. For the College he plagued the VEC (who were wholly behind him), pestered the Department of Education, and badgered Ministers – and nearly always won. He was a brilliant Principal and well-loved by everyone.

When he retired from the College, Bridget Doolan, then Principal of Cork Municipal School, recruited him, and he was able to resume the teaching that he loved, and he commuted thither until last year. Dedicated also to chamber music, he was invited by the Dublin Chamber Music Group to coach their twice-yearly weekend schools at An Grianán at Termonfeckin. There, he was helping amateur players, whom he cherished and encouraged just as much as if they had been students or professionals. Over a pint, he was a fund of amusing stories, reminiscences, and witticisms. I never met anyone who did not love him. And it is the nature of things that his youngest son, Brian, is now the senior violin teacher at the College. To paraphrase Wren, if you want a monument, look around at his pupils and at the College he fostered in a most unhelpful building.

(Charles Acton, *The Irish Times*,
6th March 1989)

Brigid Mooney



My first introduction to the College was when, at the age of six, I went with my mother to see Mr Reidy about cello lessons. He was horrified by the idea of someone so young starting the cello, because at that time the usual age was eleven. When he refused I must have looked disappointed, because he told me to go home, eat plenty of bread, and he would see how much I had grown at the beginning of term. I don't know if I grew much, but I started lessons that September.

Some months later I was playing Piatti Study no. 8, when a man came into the room to listen to me. He was very impressed and told me that he was only on Study no. 4 in the same book. I remember feeling very sorry for him as I thought he must be very slow. I was to learn later he was the eminent musician and musicologist, Dr Walter Beckett.

Mr Reidy was tall and thin and he wore rimless glasses. He was quiet-spoken, very gentle and encouraging. He told me that policemen frequently saluted him; mistaking him for Éamonn de Valera.

The highlight of my early days was the Junior Orchestra with Mr Mac. My mother knew Mr Mac of old as she had been a pupil of his along with her cousin, my godmother, who had become a professional violinist. One Thursday after my lesson, I was sitting waiting for my cousin Kathleen Behan (also a professional cellist) to take me home: Mr Mac asked me where was my cello, I pointed to it, and he told me to take it out and play it. I had become a member of the Junior Orchestra.

The Department of Education Music Summer School included a course for conductors of school orchestras coached by Leslie Regan. We were the guinea pigs. Most of the students were nuns and it was sweet revenge for us seeing them obviously nervous, being corrected, while, on the other hand, we could do no wrong.

I enjoyed particularly the year the course was held in the College of Catering, Cathal Brugha Street, which I think was then a new building. What a change for College of Music students to have space! Our free time was spent jumping up to look through the glass panels in the doors to see who was teaching or listening to the master classes and when we got bored with that, running through the wide corridors. When I have occasion to visit the College of Catering now I always experience a remembered sense of excitement, and I still envy their space.

During my years in the Orchestra, some of the

members included Geraldine, Eily, Jackie, Moya and Sheila O'Grady, Mary O'Brien, Ruth Ticher, Brendan O'Reilly, Brendan O'Brien, Martin Fay, Maurice Kane, Ursula Donnelly, Louise Goldberg, Ita and Nuala Herbert, Thomas McNally, Maureen Carolan, and Nuala Levins. The list is never-ending and it is astonishing how many of them went on to become professional musicians.

Students had regular rehearsals with the official accompanist Madame Lucy Donnelly, a small business-like person with cropped grey hair. I never understood why she was always called Madame Donnelly, and I was fascinated to see that the VEC minutes also refer to her in the same manner.

I remember, too, the annual prize-winners concert as a very posh affair usually held in the Gresham or Shelbourne Hotel. Teaching staff wore full evening dress, and John McCann gave out the prizes.

I had been in the College a year or so when I got an extern scholarship for piano. My lessons were with the Principal, Joseph O'Brien. On his retirement, I studied with Cathleen Rogers, up to Grade VIII. When I decided to specialise in cello rather than piano, she was quite philosophical about my decision. In my final years with her, when my practice time was very limited, my piano lessons were some of the most enriching experiences of my student days, as we discussed in general, music, theatre, painting, etc. Sometimes a teacher can trigger off interests and ideas in a student, and for me, Miss Rogers was just such a teacher.

Following my student days in the College, I studied in Paris, after which I joined the RTE Symphony Orchestra (now the National Symphony Orchestra). Some years later, I was a founder-member of the Ulster Orchestra. On my return to RTE I was asked to deputise in the College for six months. The six months extended to two years, during which time I became a founder-member of the New Irish Chamber Orchestra. Between my duties in RTE and the Chamber Orchestra, I never gave lessons at the correct hour; consequently, due to lack of rooms, I did my teaching in the little box called the cleaners' room, which had barely the width of a bow length. I shall always remember with gratitude the kindness of Finn O Lochlainn, who, on many occasions, took his work into the tea-room, and gave me the use of the old library.

In 1976, I was appointed cello teacher, and five years later Head of Orchestral Studies. When I

became Head of School, I had three ambitions, one of which has been realised, i.e., the establishment of a wholetime performers' course. I was very aware that, although many of the components of full-time study were available in the College, there was no formal course. There was no obligation on students to take extern English diplomas, and, as most orchestral students aspire to a performing career, the possible future importance of sitting one of these diplomas was not obvious. As a consequence, some experienced performers are precluded from applying for posts in the College, although they may wish to change career as mature musicians. Therefore, on my appointment as Head, I proposed that a performers' course be formalised. It is fitting that during the College Centenary Year our first formal graduates took their final examinations.

My second ambition has been realised in part, i.e., a substantial increase in the number of string teachers. My third proposal on appointment has not been realised at all, i.e., a scheme of peripatetic instrumental teachers in Dublin, with a view to reaching a wider population. Years ago, the nuns (many of whom attended the Summer Schools mentioned above) performed a very important service through the schools by introducing children to string playing. When a child showed particular promise, contact was made with the College, and the child was often awarded an extern scholarship. I know that many of my professional colleagues were discovered in this way. We see the loss of this service caused by the drop in vocations and we must replace it by some other means.

One of my greatest satisfactions in the Department has been the development of ensemble work, both in the volume and standard of work, and great credit is due to the staff, students, and in particular to the conductors of the orchestras and bands.

Joseph O'Brien

The death of Mr Joseph O'Brien, 159 Merrion Road, Dublin, in 1961, saw the passing of a well-known musician of an old Dublin musical family. He was aged seventy-six.

Mr O'Brien was the last of the three O'Brien brothers who had music careers. He was church organist and choirmaster in Gardiner Street Church since 1931, and was Director of the Municipal School of Music from 1935 until he retired a few years ago. He was organist at St.

Eugene's Church, Derry, from 1912 to 1931. Joseph's brother, Vincent, was organist and choirmaster in the Pro-Cathedral, Dublin, and teacher of John McCormack, with whom he did a concert tour of the USA and Australia as an accompanist. Another brother, Louis, was organist in Westland Row Church.

(*The Irish Times*, February 20th, 1961)

Colonel Frederick O'Callaghan



Uniform was worn on and off duty in the Army School of Music during my time there as a boy student bandsman. "Civvy Passes" were a rarity. Indeed any passes, i.e., "permission to leave barracks" had to be submitted for signature and were a *sine qua non*, whatever the time and whatever the purpose of going out.

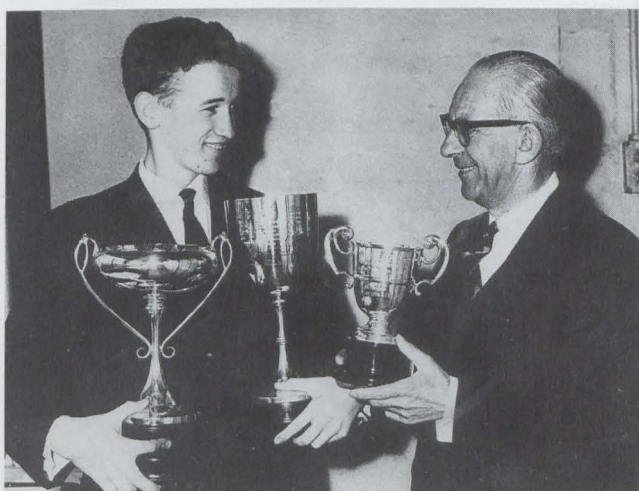
However, on Wednesday, January 13th, 1943, Boy F. O'Callaghan, no. 84085, aged fifteen, was granted a special pass, for the purpose of arranging to take piano lessons. And, having discovered that lessons in the Municipal School of Music would cost much less than lessons in the RIAM, he decided to enrol in the former.

His teacher was a Miss Haimer – a firm but understanding, and, indeed, inspiring, lady. The Tuesday night lessons were a joy, the army boots were light as they mounted the twisting stairs,

clanked along the corridor, turned right and arrived at the room where music (especially Beethoven) was revered, enjoyed, and adjudicated. Even examinations were an enjoyable challenge, and the pupil from the army did well at them, gaining a two-year scholarship into the bargain.

But Miss Haimer became Mrs Haimer Keely and left the teaching staff, and, although other teachers were kindly and encouraging, one pupil could never settle down again in the School, and, having sought and achieved a scholarship to the Read Pianoforte School, said farewell to Chatham Row, but not without gratitude and affection.

Dr John O'Connor



John O'Connor and Dr J. J. O'Reilly

Born in Dublin, John O'Connor has built up an impressive national and international career, both as a recitalist and as soloist with many renowned orchestras. A pupil of Dr J. J. O'Reilly at the College of Music, and an honours music graduate of University College Dublin, he was awarded an Austrian government scholarship to study at the Hochschule fur Musik in Vienna with Dieter Weber. While studying there, he became the first Irish pianist to win an international piano competition when he won first prize at the Beethoven International Piano Competition in Vienna in 1973. Subsequently he won first prize at the Bösendorfer Competition in 1975.

Since that time, he has played extensively throughout the world, touring Japan seven times, and the USSR three times, and, since making his New York début in 1983, he has become a constant visitor to the USA. He has played with many of the world's greatest orchestras, including the Vienna Symphony, Czech Philharmonic, NHK Orchestra of Tokyo, Orchestre Nationale de

France and the Symphony Orchestras of Cleveland, Dallas, Montreal, Detroit and Washington DC. He now records exclusively on the American Telarc label for whom he is recording the complete Beethoven sonatas, Mozart concertos with the Scottish Chamber Orchestra under Sir Charles Mackerras, and chamber music with the Cleveland Quartet. His recording of the John Field Nocturnes became one of the best-selling classical recordings in the USA in 1990.

John O'Connor is co-founder and artistic director of the GPA Dublin International Piano Competition which is now regarded as one of the top six competitions in the world. For his services to music he has been decorated by the Italian and Polish governments and awarded an honorary doctorate by the National University of Ireland.

Dr Geraldine O'Grady



Geraldine O'Grady was born in Dublin, where she began her violin studies in the Municipal School of Music. Later she studied with Jean Fournier in Paris, and graduated from the Conservatoire Nationale Supérieur de Paris with the Premier Prix. She was awarded First Place and three special prizes – Prix Sarasate, Prix Milanollo and Prix Christine Nillsson.

On her return to Ireland, she was appointed leader of the RTE Symphony Orchestra. She spent four years with the orchestra before devoting herself full-time to a solo career. She has since toured extensively in Europe, the United States, South America and the West Indies. In addition to her recitals, she has been soloist with many major orchestras, including the London Symphony Orchestra, the Buffalo Philharmonic, the Kansas City Philharmonic, the Boston Pops

Orchestra, and many times at home and on tour with the Ulster Orchestra, the National Symphony Orchestra, and the RTE Concert Orchestra.

In recognition of her services to Irish music, Geraldine was recently honoured by the National University of Ireland when she was awarded the honorary degree of Doctor of Music. She was also the recipient of the 1992 National Entertainment Award in the Classical Music category.

Dr James J. O'Reilly

For Dr Reilly, after four years as Principal, and four-times-four as Vice-Principal, of the Dublin College of Music, retirement is not the end of the road. Cheerfully relinquishing his administrative duties to the capable hands of his successor, Mr Frank Heneghan, he hopes now to be able to give more time to his first love, which is teaching. "I think teaching came naturally to me," he says; "part of it is being able to diagnose talent in a child."

A Dublin man of Co. Cavan forbears, Dr O'Reilly grew up in music. His father, who was born in New York but was brought home to Ireland as a baby, gave him his first violin lessons at the age of five. His mother, a good pianist and Sunday painter, stimulated his interest in the arts and classical literature. It seemed to them to be pushing it too far, however, when young James, at the end of his secondary course in O'Connell Schools, decided to make music his full-time profession. "They thought I was mad."

The Christian Brothers helped by giving him some Three-R classes to teach while he pursued his musical studies, and, at a phenomenally young nineteen, he was appointed organist and choirmaster at St. Mary's Church, Haddington Road. Later, he held the same office in Corpus Christi Church, Homefarm Road; the Franciscan Church, Merchants' Quay; and the Carmelite Church, Whitefriar Street.

In 1946, after eleven years as part-time teacher, at what was then the Municipal School of Music, he joined the full-time permanent staff as piano teacher, and, in 1953, became Vice-Principal. He was Principal from 1969 until his recent retirement. In the meantime, he had taken his B.Mus degree at Trinity College, Dublin, and the same degree with first-class honours at University College, Dublin.

"Every child living should be taught music to a certain stage," Dr O'Reilly says emphatically. "After that, it can be stopped, unless the child

really wants to go on.” With his predecessor, Michael McNamara, and Donnchadh Ua Braoin, he was co-founder of Ceol Cumann na nÓg, which has introduced many school children to good music.

To meet the present “colossal” demand for music among young people – the Chatham Street College alone has two thousand pupils at various ages and stages – the most urgent need he sees is for more qualified teachers. As Principal, he had recommended to the Dublin Education Committee that music courses should be established in the regional schools under their jurisdiction, to relieve pressure on the overcrowded College, and on parents who have to accompany their children from remote suburbs to its classes.

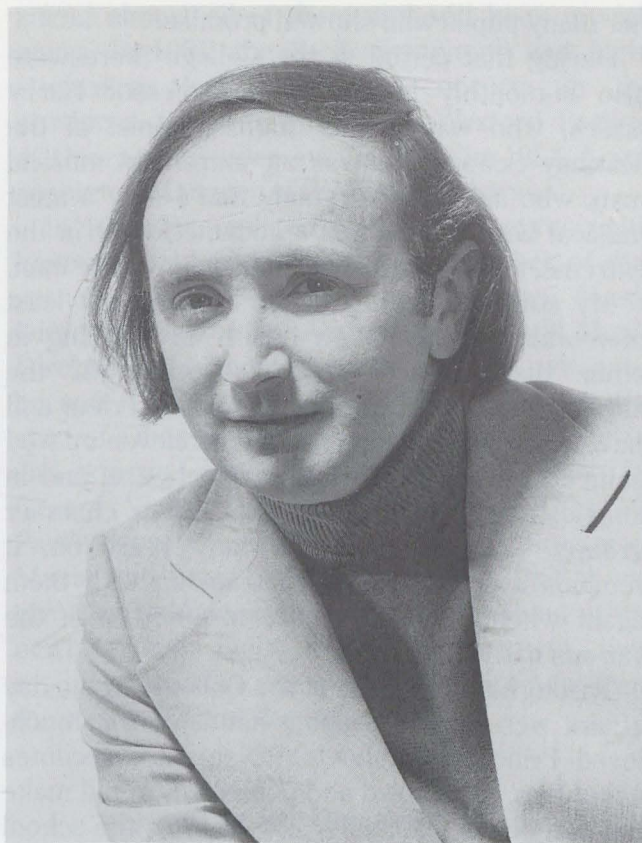
In spite of chaotically over-crowded quarters and restricted funds, the dedication of staff and students has kept the Chatham Street College gloriously afloat. Many of Dr O'Reilly's own piano pupils are well-known on concert platforms – locally and internationally: Nuala Levins – wife of his son Jimmy – Veronica McSwiney, Hilary Macnamara, at present in the Royal College, London; John O'Connor, now studying in Vienna but returning in September to teach in his old College. Two brilliant young newcomers, Trudi Carberry and Emer Buckley, will be launched in the autumn.

Possibly the real trouble is that, with its superabundance of teaching and student talent, this nursery of music in Dublin has outgrown its red-brick confines, just as it outgrew its original name. Re-christening the Municipal School of Music the “Dublin College of Music” should have been only the beginning of reform. Dr O'Reilly and his colleagues must be praying that, under a new Minister, the Department of Education, notoriously lethargic in its response to the needs of the arts, will see that it is not the end.

(Ita Mallon, *The Irish Independent*,
13th June, 1973)

Míceál O'Rourke

Piano lessons began for me (a fat boy aged eight) in Chatham Row (Room 39) in September 1956. Miss Aileen O'Hanrahan, tall, young, and good-looking, was in charge of a class of eight or nine, which included two of my cousins. At the first lesson, I learned that I had clumps of bananas hanging from my wrists! Also, where to find Middle C on a half-size dummy keyboard! It



was in this class that Aileen, one of my greatest supporters, inadvertently caused everlasting confusion by calling me “Michael” which was not (is not) my name at all. When, at the third lesson, it became apparent that I already had covered most of the programme for the entire year, Aileen and my cousins had quite enough of me and I was earmarked to be moved laterally and down one floor to Room 32 (chez Elizabeth Costello). This was really a terrifying prospect, even if my cousins considered it unfair promotion, and refused to speak to me again until we were grown men!

Miss Costello went about slimming down my “banana fingers” with a mortifying diet of Czerny studies, and, even worse, Cesi (pronounced “chayzee”) exercises. Nobody has ever written more monotonous or truly odious “Music” than Il Signor Cesi. I therefore decided that his exercises were at least not for me. The first six months with Miss Costello saw many a battle royal as I attempted the impossible, i.e., to “fake” my way through the many contorted hand positions required of me by Signor Cesi. In the end, Miss Costello gave up, and prescribed some Bach. From that moment we were in business, and Miss Costello was a constant source of fine teaching, encouragement, and of moral support, until I took up my Diploma in London. She gave unselfishly of her time, thought, and energy to me, and to all

her many pupils who showed promise.

During that period at the College there were also bi-monthly lessons with Professor Harry Isaacs, who was a fine English pianist of the Matthey School. He was an extremely musical man, who assured everybody that I was "a most musical boy". Harry was a gourmet, witty in the extreme, and generous – a kind and loveable man.

My student days at the College are not least memorable for the high quality of teaching in other disciplines. I think especially of the outstanding talents produced by André Prieur and Jaroslav Vaneček. From the age of eleven or so, I gained immensely in musical experience, and in long-lasting friendships by playing in chamber groups with their pupils. Many years on, it remains a particular joy to team up with them again whenever I am concerto-soloist with the various Irish orchestras.

Throughout my years at the College, day to day affairs were in the capable hands of the much-loved Principal, Michael McNamara. Anecdotes about him, if collected and published, would make the non-fiction best seller list! In 1961, the school orchestra, with Mac on the podium, rehearsed a certain overture. He would stir it all up through a very lengthy crescendo until two bars before the climax. Here, he would trot off to the end of the room, from where, with both hands held firmly over his ears and with his back to the orchestra, he would shout "NOW!". The cataclysmic entry of two well-meaning, but dubious, trombone players would then make every brick in Chatham Street shudder. Only ten bars later would Mac, with his head bowed, make his way back to the podium and proceed to wind things down. Hidden from view, I watched this performance every Tuesday for a whole term. I remember that the overture was *The Caliph of Bagdad*! I can still hear Mac's hilarious and infectious laugh – "Sssss....."

Kevin Roche

I first enrolled as a cello student at the Municipal School of Music, Dublin, (now the Dublin College of Music) in September, 1937. The Principal at the time was Mr Joseph O'Brien, my cello teacher was Mr William Reidy; and my teacher for theory, harmony and counterpoint was Dr J. J. O'Reilly.

The following year, I started playing in the Senior Students' Orchestra, which rehearsed every Tuesday evening from 8.00 p.m. to 9.30 p.m., under the baton of Mr Michael McNamara, who was known affectionately by everybody as



Dr John F. Larchet with B.Mus. graduates – Maurice Kane, Kevin Roche, Savino Agnoli and Seán Creamer

Mr Mac. Mr Mac was the principal teacher of the violin and viola, and produced several players who were later to distinguish themselves in the music profession; including Charles and Hugh Maguire, John Ronayne, John MacKenzie, and later Geraldine O'Grady and Monica Maguire. (I think Brendan O'Brien and Brendan O'Reilly were probably pupils of his also). At the time that I joined it, the Senior Orchestra included the two Maguires and their sister Treasa (cello), John Ronayne, John MacKenzie (viola), Peggy Kelaghan (who later became my wife), Jimmie Kelly (later famous as the author James Plunkett), and his future wife Valerie Koblitz. (Other names that come to mind are Clara Greene, May and Lucy Ward, and Nell Kane).

The Orchestra was mostly strings, with a few (very few) woodwind – perhaps a flute, oboe and clarinet – and very rarely brass or percussion. Our repertoire included Mozart's *Eine Kleine Nachtmusik* and Overture, *The Marriage of Figaro*, Bach's *Brandenburg Concerto* no. 3, Greig's *Holberg Suite*, Boieldieu's Overture, *The Caliph of Bagdad*, Haydn's "Clock" Symphony, Beethoven's Symphonies nos. 1, 2, and 5 and Overture, *Coriolanus*, Meyerbeer's *March of the Prophets*, and Weber's Overture, *Peter Schmolli*. All the missing wind parts were cued in on piano by Valerie Koblitz. The Orchestra rehearsal was the highlight of the week for all of us string players. The voice teacher at that time was a Frenchman named Jean Bertin, and the teacher of wind instruments was Comdt. (later Col.) Sauerzweig, who had succeeded Col. Fritz Brase as Director of the Army School of Music.

In 1939, I won the senior cello competition at the Feis Maitiú. The Gold Medal awarded that

year (which I have still) was unique in that it was presented by the Czech Ambassador to Ireland at the time, who was himself an amateur cellist. By the time the competition actually took place, however, Czechoslovakia had been invaded by Hitler, the Ambassador had left Ireland, and the medal was never repeated. In 1940 (if my memory serves), I won the senior cello competition at the Feis Shligigh and Feis Áth Cliath. And, in 1941, 1942, and 1943, I entered for senior cello at the Feis Ceoil winning 3rd prize, 2nd prize, and, eventually, 1st prize.

It was Jimmie Kelly and Valerie Koblitz who introduced me to chamber music. We started playing Trios by Haydn, Mozart, and Beethoven, at the house of an aunt of Jimmie's in Irishtown; at my parents' house in Tritonville Road, Sandymount; and in Valerie's home in Richmond Hill, Rathmines. Other friends (including Peggy Kelaghan) joined us from time to time, and together we explored the string quartet and trio repertoire (for half a century). Peggy and I married in 1944, and Jimmie and Valerie married in 1945.

Around about 1942 or 1943, I became interested in the double-bass. The Senior Orchestra had no student bass-player, but was "helped out" by an elderly bass-player named Tom Mathers. Unfortunately, Mr Mathers met with an accident in which he fractured a wrist, and he never played again. I was encouraged by Mr Mac to try my hand at the bass. I took some lessons from Mr Bob Bushnell and soon found myself the regular bass-player in the orchestra. I also became very much in demand for professional engagements as a bass-player, including concert, theatre, and even dance-band work – (quite lucrative for an impecunious newly-wed). Meantime, I had joined the Department of Local Government and Public Health as a junior civil servant. Some time around 1942 or 1943, I became a private pupil of Mr Clyde Twelvetrees, who was principal cello in the Radio Éireann Symphony Orchestra. Shortly afterwards, I completed a teacher's diploma in cello, theory, harmony and counterpoint at the College.

In 1948, I was invited by Fachtna O hAnnracháin, Music Director of Radio Éireann, to join the R. E. Symphony Orchestra as a double-bass player. I jumped at the chance of getting away from the boredom of the Civil Service, and of making a career in music. At University College, Dublin, where my Professor was Dr John F. Larchet, most of the lectures were in the late afternoon and early evening, so I was able to

attend almost all of them and still keep my job going. In 1951, the R. E. Symphony and Light Orchestras began to give concerts in the provinces, to participate in the Wexford Festival of Opera, and other events, and, in 1952, I was appointed Manager of the two orchestras.

In 1954, I completed my B.Mus Degree (with honours), and was conferred in October of that year. In 1956, I was appointed Assistant Music Director. Fachtna O hAnnracháin was still Music Director until about the end of 1960, when he became Director of Legal Affairs. 1961 saw the start of Tibor Paul's régime as Director of Music, and principal conductor of the RESO, when Dr Gerard Victory became his Deputy. After Mr Paul's departure, Dr Victory became Director of Music, and I was Deputy Director. In 1968, I was given the additional responsibility of Head of the newly-formed Light Music Department, and retained these two posts until my retirement from the staff of RTE at the end of 1979.

John Ronayne



My father, a keen amateur violinist, was a student at the Municipal School of Music; a pupil of Maud Davin (Mrs Frank Aiken), and Michael McNamara. In 1938, I was introduced to the School, and I too became a pupil of Michael McNamara – always known as Mr Mac. All my memories of that time were happy ones. I looked

forward so much, at the end of summer holidays, to being taken by my father to re-enrol for the next year's lessons, and was always excited at meeting the various teachers again. I played in the Junior Orchestra – later becoming its leader. My memories of the Orchestra are particularly happy ones. There were always lots of cream cakes for us when we performed at our little concerts, and the Christmas party (arranged by Mr Mac in place of rehearsal) was always great fun.

My father, along with John MacKenzie, who later became my teacher at the Municipal School of Music, and a great influence on my musical life, Val Keogh (later in charge of the RTE Symphony Orchestra), and Paddy Murray, were co-founders of the Students' Union at the School. They held Saturday evening "At Homes" in what was then the bandroom (a large room at the top of the building) at which there was dancing and various forms of music-making. I remember playing at these functions – though I was never allowed to stay until the end, but this was compensated for by being taken home by car – a rare event in the Dublin of those days. Evening talks and lectures were also a part of the School life; these would be on all aspects of music.

J. J. O'Reilly was our theory teacher. He had a lively style, and was always ready to see the funny side of our efforts. Madame Lucy Donnelly was the official accompanist, and was always very patient and long-suffering when one appeared in her room to play through one's pieces for the forthcoming concert. She was always a tower of strength on the evening, and used to help nervous young performers along.

Colonel Sauerzweig (in charge of music in the army) was always in full uniform when teaching at the School – I found his shiny boots particularly remarkable. Jean Bertin brought his French accent and manners to his solo singing and choral classes. Only now, while writing these words, do I remember names and faces of both teachers and students that I had long forgotten. It brings back memories of the interesting times we had at the Municipal School of Music in those years long ago.

Leo Rowsome



Leo Rowsome, Ireland's leading Uilleann piper, taught in the Municipal School of Music for fifty years. Among his distinguished pupils were Willie Clancy, Seán Seery, and Paddy Maloney. In 1936, he founded, and became President of, the Uilleann Pipers' Society – one of the groups from which Comhaltas Ceoltóirí Éireann evolved. He was the first Irish musician to appear on television in 1928, when the BBC were starting regular transmission. He has made frequent radio broadcasts since 1926. He also played at numerous concerts, at home and abroad, and was a maker of Uilleann Pipes – a craft which he learned from his grandfather.

Colonel F. C. Sauerzweig



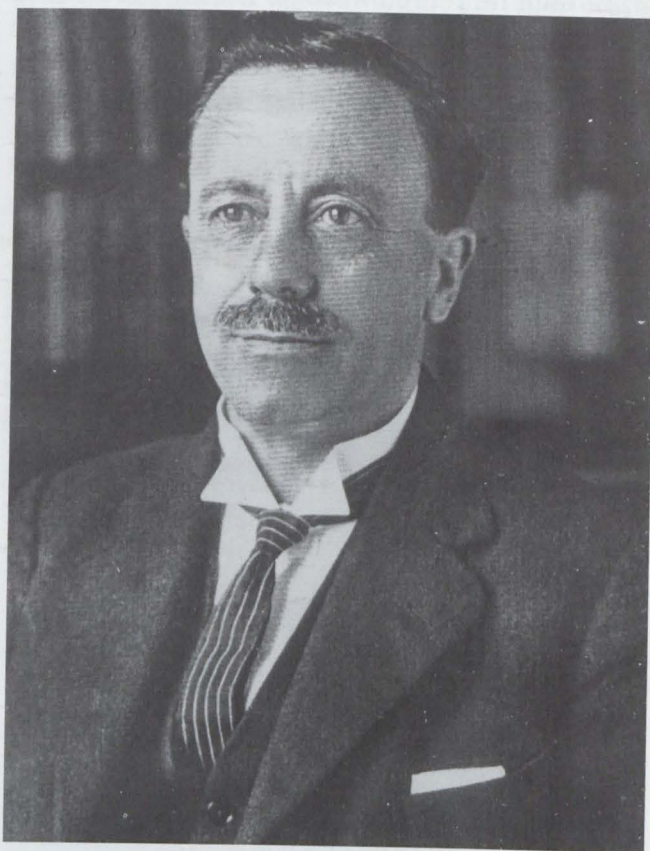
Frederick Christian Sauerzweig was recruited from Germany by the new Irish Army in 1923, and became its first instructional officer of music, and assistant to its new Director, Colonel Fritz Brase. Sauerzweig had been the bandmaster of the Second Foot Artillery in Greifswald, and then became a town musician playing in cities along the Baltic Coast. He was a first-class talent, both as a performer, having been trained in the Berlin Philharmonic Society, and as a teacher. He arrived in Ireland on March 1st, 1923, to take up his position in the Irish Army with the rank of Captain.

While Colonel Brase was on a negotiated special salary, Captain Sauerzweig was on a soldier's pay, and, by 1935, Sauerzweig decided to supplement his income by teaching in the Municipal School of Music. His appointment is noted in the Minutes of 1935 as a teacher of double-bass and wind instruments (wood and brass).

Frederick Christian Sauerzweig had a most distinguished Army career, becoming Director of the Army School of Music on the death of Colonel Fritz Brase in 1940. He was promoted to Major in 1943, and Colonel in 1945. He retired in 1947, and died in 1953. His career in the Municipal School of Music spanned over ten years and was equally

illustrious. His range of musical instrumental expertise covered strings, woodwind, keyboard, and brass, and he himself said that he could play and teach a total of up to fifteen instruments. He is remembered by many for his dedicated and enthusiastic teaching, and he developed a most important area of the School's curriculum.

Dr Lorcan G. Sherlock (1876–1947)



Dr Lorcan Sherlock was, for many years, one of the ablest City Councillors, and was Lord Mayor of Dublin from 1912 to 1914. He took a particular interest in the affairs of the Municipal School of Music, and was its official champion for many years. One of his brothers was Mr Gerald Sherlock, who was the first City Manager of Dublin. Their father, the late Mr Thomas Sherlock – journalist, poet and musician – was a member of the City Council, and became Judge of the old *Court of Conscience* in South William Street. He held that office until his death, when it was abolished.

As a young man, Lorcan G. Sherlock became interested in municipal affairs, and soon became a member of the old Corporation. He worked so well that he earned the high regard of his colleagues, and, in 1912, he was elected Lord

Mayor. His outstanding ability and popularity were such that he was re-elected the following year, and again in 1914. He had a remarkable insight into the intricacies of finance, and, by his able guidance, was instrumental in rendering a signal service to the community of Dublin, in relation to certain important property. So satisfactory was his aid in the matter that, in recognition, the University of Dublin conferred upon him the honorary degree of LL.D.

He became Sheriff of Dublin, and held that office until he retired in 1944. During his term of office in the Municipal Council, he was chairman of many important committees, including the electricity supply undertaking, which established the Pigeon House Station.

Hubert Valentine

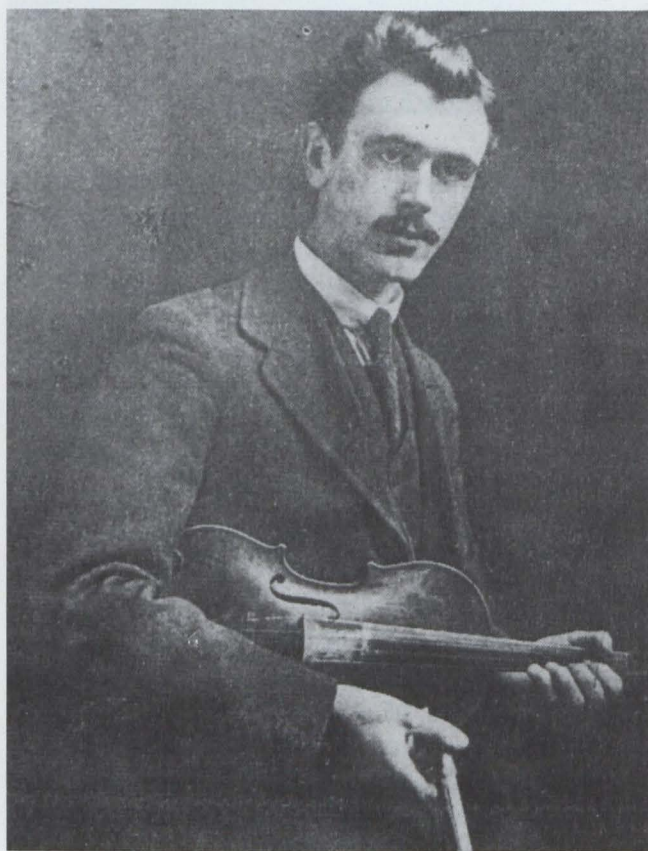


Hubert Valentine, tenor, received his first vocal training in the Municipal School of Music from the great French baritone, Jean Bertin, who was his principal voice teacher, and took a great interest in the young singer. Hubert subsequently studied with Vincent O'Brien, before leaving for America in 1938. His first American recital was in the Brooklyn Academy of Music, and he sang in all the important concert halls coast-to-coast. One of the most outstanding experiences of his career

was when he made his operatic début in the rôle of *Faust*, with the Philadelphia La Scala Opera Company.

On the outbreak of World War II, he volunteered and served for four years in the South Pacific, where he gave many concerts for troops, and received numerous citations. He was the first singer to record for HMV on the Irish label, and was a regular singer on the Hospital Sweepstakes Programme on 2 RN, and on Radio Luxembourg, with the renowned soprano, Renée Flynn. At the present time, he broadcasts a classical Irish music programme on Boston's Radio station WCRB. The programme, entitled *Music From Ireland*, often features the National Symphony Orchestra, the RTE Concert Orchestra, the Irish Chamber Orchestra, as well as leading vocalists and instrumentalists, including past pupils of the College of Music.

Martin A. Walton



Martin A. Walton was a prize-winning student, and outstanding violin teacher, of the Municipal School of Music, in the early part of this century, before he established his own firm, to supply musical instruments, and also his own school of music. He came to Dublin from Kilkenny when he was one year old. He was born in the Marble City

on February 27th, 1881, to Patrick Walton, a linotype operator, and Mary, a native of Castle-comer. He was an only child.

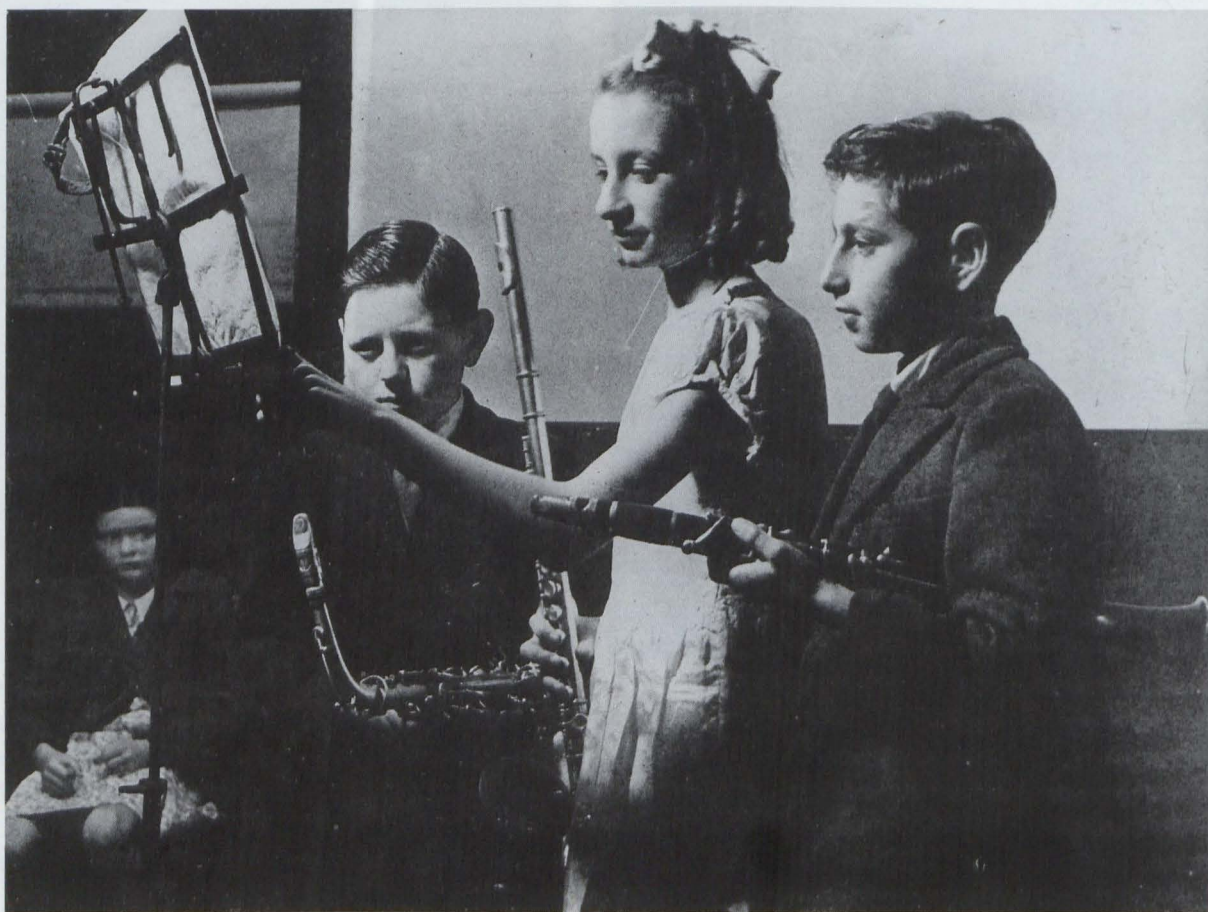
The breadwinner of the family became the manager of William O'Brien's paper, *The Irish People*. The paper failed, and the boy (Martin) was to grow up in the suburbs of Drumcondra, where, generally speaking, times were not all that rosy for a Catholic compositor. Most of the Dublin newspapers at the time were non-Catholic, with the exception of *The Irish Independent*, but Mr Walton was friendly with Alderman Nannetti, a most influential Catholic connected with *The Freeman's Journal* – an MP, and twice Lord Mayor of Dublin (Nannetti appears in James Joyce's novel *Ulysses*). Through him Mr Walton joined the Freeman in 1909.

Martin attended St. Patrick's National School, Drumcondra. One of his classmates was Frank O'Donovan, who became the well-known ballad-writer and comedian, and another was to become more famous as the protégé of Winston Churchill – Brendan Bracken. At fourteen, the tall young boy (Martin), had a shorthand speed of more

than a hundred words per minute. His father paid a fee of £200 for his son to learn the wine-and-spirit business, and he subsequently entered the establishment of Martin Fitzgerald in Westmoreland Street. He remained in Fitzgerald's until after his release from Ballykinlar Internment Camp at Christmas 1921. Whilst in Fitzgerald's, he was capable of taking control of the office, doing the accounts, and the typing.

In the years before he was interned (November, 1920), he had a second job – four hours a day, seven days a week! Martin founded the music business in North Frederick Street after his release from internment, when he also married Patricia Leonard. They had one son and three daughters. He was a pioneer in publishing Irish songs and ballads; he went into the record business, and broadcast on the *Walton Programme* on Radio Éireann, which ceased after 30 years. He was founder-member of the association of the Old Dublin Brigade, 51 Parnell Square. He was also a Council member of the Old Dublin Society.

(Newspaper Obituary)



APPENDIX 2

A REGISTER OF TEACHERS

(WHOLE-TIME AND PART-TIME)

1890-1973

| Name | Subject | Mentioned in Records |
|----------------------------------|------------------------------------|----------------------|
| Andrews-Pollaky Kathleen | Piano | 1932 |
| Annesley Harriet | Piano | 1906 |
| Barry Tom | Trumpet | 1956 |
| Beckett Walter | Piano | 1952 |
| Berg Gilbert | Bassoon | 1965 |
| Bertin Jean | Singing | 1929 |
| Bloom-Pollock Florence | Violin | 1910 |
| Bognuda Coral | Cello | 1970 |
| Bonnie Joe | Percussion | 1965 |
| Brasfort E. M. | French Horn | 1890 |
| Brennan J.D. Mrs | Piano | 1916 |
| Breslin Mary | Piano | 1973 |
| Brophy Dermot | Theory, Harmony | 1967 |
| Buckley Emer | Piano | 1973 |
| Bushnell Robert | Double-Bass | 1947 |
| Burke Alex. | Cornet, Horn | 1910 |
| Byrne-Raymond Mai | Piano | 1938 |
| Calthorpe Emer | Violin | 1969 |
| Calthorpe Nancy | Theory, Piano, Singing, Irish Harp | 1952 |
| Calvert Leslie | Piano | 1973 |
| Carberry Gertrude | Piano | 1973 |
| Carey Joyce | Elocution | 1950 |
| Carmody Honor | Piano | 1973 |
| Carty Jane | Theory, Aural Training | 1958 |
| Cheatle Jack | Violin | 1954 |
| Clarke Cora | Piano | 1973 |
| Clarke Desmond | Piano | 1973 |
| Conroy James C. | Clarinet | 1907 |
| Corbett Maura | Piano | 1956 |
| Corcoran Colette | Piano | 1964 |
| Corcoran Paula | Piano | 1973 |
| Costello Elizabeth (V-Principal) | Piano | 1950 |
| Cox Denis | Singing | 1945 |
| Coughlan Joseph | Clarinet | 1975 |

| Name | Subject | Mentioned in Records |
|----------------------------|----------------------------|----------------------|
| Creamer Sean | Harmony | 1958 |
| Cullen Arthur T. | Piano | 1906 |
| Cullen A. B. | Oboe, Clarinet, Violin | 1914 |
| Cullen M. Miss | | 1973 |
| Cunney Rita | Piano | 1949 |
| Curran Josephine | Piano | 1938 |
| Cuthbert Joan | Elocution | 1964 |
| Dalligan Kitty | Violin | 1970 |
| Darley Arthur (Director) | Violin | 1928 |
| Davin Maud (Director) | Violin | 1931 |
| Delaney J. Miss | Piano | 1915 |
| Delany Eithne | Flute | 1973 |
| Dennehy Mairéad | Piano | 1966 |
| Donnelly Lucy | Piano | 1918 |
| Doolin Carmel | Piano | 1973 |
| Dunne Veronica | Singing | 1960 |
| Ellison-Thomson Mary | Piano | 1955 |
| Ellard George | Flute, Piccolo | 1890 |
| Farrell Mary | Accompaniment, Theory | 1956 |
| Fleming John | Elocution | 1940 |
| Flood Maeve | Piano | 1949 |
| Foley William | Elocution, Speech Training | 1956 |
| Gallagher Mary | Violin | 1965 |
| Gallagher Richard | Trumpet | 1943 |
| Gilleece Nora | Cello | 1970 |
| Gillen Gerard | Theory, Harmony | 1964 |
| Grant Brid | Theory | 1973 |
| Greene Clara | Violin | 1945 |
| Greig Sydney | Piano, Organ | 1945 |
| Griffith P.J. Mr | Violin | 1910 |
| Haimer M. E. Miss | Piano | 1932 |
| Halligan E. | Piano | 1916 |
| Hardebeck Carl | Irish Music | 1932 |
| Hayes Margaret | Violin | 1956 |
| Heneghan Frank (Principal) | Piano | 1973 |
| Herbert Patricia | Piano | 1948 |
| Hickey John | Brass and Reed Instruments | 1947 |
| Higgins Annie | Piano | 1916 |
| Kane Maurice | Violin | 1952 |
| Kane Nell | Violin | 1953 |
| Kenny Mabel | Violin | 1938 |
| Keogh Mary | Theory, Choir Training | 1955 |
| Kiernan Christopher | Violin | 1954 |
| King John | Double-Bass | 1971 |
| Kinsella Miss E. | Piano | 1949 |
| Laurent Leopold | Trumpet, French Horn | 1954 |

| Name | Subject | Mentioned in Records |
|------------------------------|-------------------------|----------------------|
| Larchet John F. (Director) | Piano | 1929 |
| Larchet-Cuthbert Sheila | Concert Harp | 1956 |
| Levins Nuala | Piano | 1966 |
| Lillis David | Chamber Music | 1970 |
| Love Victor | Piano | 1940 |
| Lynch Charles | Piano | 1951 |
| McAuliffe Mary | Piano | 1970 |
| McCready Percy | 1907 | |
| McDonough Níamh | Piano | 1968 |
| MacGabhann Alfred | Choir Training | 1952 |
| McGerty Christine | Piano | 1973 |
| McGrane E. | Piano | 1915 |
| MacKenzie John | Violin | 1948 |
| MacKenzie Margaret | Piano | 1965 |
| McNally Robert | Choir Training | 1938 |
| McNamara Michael (Principal) | Violin | 1953 |
| McNulty Daniel | Singing | 1965 |
| McSwiney Maeve | Piano | 1969 |
| McSwiney Veronica | Piano, Accompaniment | 1959 |
| Maguire Iris | Theory, Harmony | 1967 |
| Maguire Leo | Singing, Choir Training | 1952 |
| Manahan Frances | Piano | 1954 |
| Manning Frank | Piano | 1952 |
| Meacock Jean | Violin | 1945 |
| Meulien Maurice | Cello | 1965 |
| Mitchell Thomas | Drum and Fife | 1903 |
| Moloney J. Rev. | Choir Training | 1965 |
| Moore Evelyn | Piano | 1949 |
| Mulcahy Olive | Violin | 1948 |
| Mulligan Nan | Choir Training | 1938 |
| Murphy Patrick | Piano | 1932 |
| Murray Patrick | Reed Instruments | 1965 |
| Nesbitt William | Tonic Solfa | 1893 |
| Ní Chuiv Caitriona | Theory | 1973 |
| O'Brien Joseph (Director) | Piano | 1934 |
| O'Brien Stan | Choir Training | 1940 |
| O'Byrne Cathleen | Piano | 1965 |
| O Ceallaigh Proinnsias | Choir Training | 1940 |
| O'Callaghan Kathleen | Accompaniment | 1965 |
| O'Connor Pádraig | Viola | 1968 |
| O'Connor Terry | Orchestra | 1956 |
| O'Connor John | Piano | 1966 |
| O'Doherty T. Miss | | 1973 |
| O'Donnell John | | 1907 |
| O'Donoghue T. Mr | Irish War-Pipes | 1924 |
| O'Flynn Cecily | Piano | 1969 |
| O'Gorman William | Acting | 1951 |
| O h-Almhain Diarmuid | Choir Training | 1938 |
| O'Hanrahan Aileen | Piano | 1956 |
| O'Higgins Michael | Singing | 1945 |

| Name | Subject | Mentioned in Records |
|------------------------------|--|----------------------|
| O'Keeffe Joseph | Drum and Fife | 1918 |
| O'Keeffe John | Clarinet, Saxophone | 1965 |
| O Lochlainn Finn (Librarian) | Piano, Composition | 1952 |
| O Loughlin Síle | Violin | 1946 |
| O Mongain Paddy | Piano | 1952 |
| O'Neill Noreen (V-Principal) | Piano, Theory, Harmony | 1965 |
| O'Reilly James (Principal) | Piano, Choir Training, Theory, Harmony | 1940 |
| O'Rourke Catherine | Cello | 1973 |
| O'Rourke Miceál | Piano | 1966 |
| O'Sullivan Anne-Marie | Singing | 1970 |
| O'Sullivan Denis | Piano | 1973 |
| O'Sullivan Margaret | Piano | 1973 |
| Pearce Colman | Choral Singing | 1960 |
| Pöche Herbert | Viola | 1973 |
| Power Richard | Tonic Solfa | 1924 |
| Prieur André | Ensemble Class, Flute | 1958 |
| Purcell Leo | Irish War-Pipes | 1932 |
| Reddin Jeannie | Accompaniment | 1955 |
| Reidy Eileen | Piano | 1915 |
| Reidy William (Librarian) | Cello | 1931 |
| Richardson Nora | Violin | 1940 |
| Roche Kevin | Harmony | 1955 |
| Rogers Cathleen | Piano | 1949 |
| Rooney Frances | Theory | 1973 |
| Ross Bridie | Solfa | 1933 |
| Rowsome Leo | Uilleann Pipes | 1924 |
| Rowsome Leon | Uilleann Pipes | 1973 |
| Russell Maura | Piano | 1945 |
| Russell Una | Piano, Theory, Organ | 1973 |
| Ryan Florence | Piano | 1965 |
| Sauerzweig Frederick C.. | Wind Instruments | 1940 |
| Shanahan Gerard | Piano | 1946 |
| Skelly Dorothy | Piano | 1973 |
| Smyth Nuala | Piano | 1966 |
| Somerville May | Piano | 1945 |
| Stronge Dora | Piano | 1953 |
| Sullivan Betty | Cello | 1966 |
| Sweeney Eric | Theory | 1973 |
| Sweeney Peter | Piano, Organ | 1970 |
| Tierney Thomas | Piano | 1950 |
| Troy-Pearce Eithne | Singing | 1966 |
| Trundle William H. | Drums, Bugle | 1890 |
| Tynan M. Mrs | Piano | 1973 |
| Tyrrell Maura | Singing | 1959 |
| Uhlemann Kathleen | Singing | 1949 |
| Vaneček Jaroslav | Violin | 1954 |
| Vaneček Kveta | Violin | 1966 |

| Name | Subject | Mentioned in Records |
|------------------|----------------------|----------------------|
| Vedres Szabolcs | Trumpet | 1973 |
| Victory Patricia | Piano, Accompaniment | 1950 |
| Walton Martin | Violin | 1924 |
| Ward-Briscoe May | Piano, Violin | 1946 |
| Weafer Eileen | Piano | 1973 |
| Weaving Thomas | Theory | 1902 |
| Wilkes Brenda | Piano | 1975 |
| Wilson Emily | Piano | 1973 |
| Woodhead George | Band Instruments | 1918 |
| Yeats Caitríona | Concert Harp | 1973 |

Note:

This list, compiled from Minutes and other sources, does not represent a complete record of teachers.

APPENDIX 3

TEACHING STAFF

1993-1994

Director: Frank Heneghan
Deputy Principal: Eibhlís Farrell

School of Orchestral Studies

Head of School: Brigid Mooney-McCarthy

Tom Barry
Monica Bonnie
May Briscoe
Antonio Cafolla
Josef Calef
Nancy Calthorpe
Leslie Cassidy
Ian Dakin
Kitty Dalligan
Brendan Dunne
Sidney Egan
John Feeley
Seán Fleming
Mercedes Garvey
Alan Grundy
William Halpin
Timothy Hanafin
Graham Hastings
František Jaroš
Vivienne Johnston
Nell Kane
Réamonn Keary (Accompaniment)
Waldemar Kozak
Ronald Masin
Maria Mason
John Meehan
Orla Mulrey
Brian McNamara
Siobhán Ní Chéileachair
Odhrán O Casaide
Ciarán O'Connell
Adèle O'Dwyer
Mark O'Keeffe
Ronan O'Reilly
Hartmut Pritzel
Dieter Prodöhl
Arun Rao
Albert Solivérès

School of Keyboard Studies

Head of School: Mary Lennon (on career break)

Acting Head of School: Kathleen Hegarty

Ita Beausang
Deirhile Brennan
Mary Breslin
Trudi Carberry
Philip Carty
Anne Cassidy
Desmond Clarke
Daphne Clifford
Maura Corbett
Janet Day
Peter Devine (on career break)
Carmel Doolin
Chris Dyell
Mary Ellison-Thomson
Hazel Etherington
Geraldine Fitzgerald
Maeve Flood
Claire Flynn
Nuala Garrett
Darina Gibson
Eithne Graham-White
Bríd Grant
Evelyn Healy
Ann Heneghan (Mrs)
Ann Heneghan (Ms)
Edward Holly
Roy Holmes
Anita Hopper
Paula Hughes
Ann Keary
Deborah Kelleher
Céline Kelly
Siobhán Kilkelly
Nuala Levins-O'Reilly
Níamh McDonough
Melanie McGrane
Eileen McGrath

Barbara McHugh
 Marian McRory
 Maeve McSwiney
 Susan Mannion
 Una Markey
 David Mooney
 Pádhraic O Cuinneagáin
 Claire O'Halloran
 Rory O'Neill
 Margaret O'Sullivan-Farrell
 Danusia Oslizlok
 Brent Parker
 Audrey Phelan
 Eithne Russell
 Una Russell
 Mary Scarlett
 Bernie Sherlock
 Jennifer Sinnamon
 Dorothy Skelly
 Michelle Sludds-Hickey
 Peter Sweeney
 Alison Thomas
 Rachel Talbot
 Shirin Tobin
 Eileen Weafer

School of Vocal, Operatic and Dramatic Studies

Head of School: Anne-Marie O'Sullivan

Josephine Beggan
 Mary Brennan
 Nancy Calthorpe
 Trudi Carberry
 Daphne Clifford
 Brigie de Courcy
 Gerald Duffy
 Lillian Flynn
 Edith Forrest
 Deirdre Grier-Delaney
 Mairéad Hurley
 Rhona Keogh
 Ruth Maher
 Miriam O'Meara
 Anne O'Sullivan
 Mary O'Sullivan
 Jeannie Reddin-McDonald
 Kenneth Shellard
 Eithne Troy-Pearce
 Alison Young

School of Musicianship Studies

Head of School: Eibhlís Farrell

Ita Beausang
 Anne Boland
 Jonathan Browner
 Dorothy Conaghan
 Peter Devine (on career break)
 Marian Deasy
 Celia Donoghue
 Paula Dowzard
 Michael Dungan
 Bríd Grant
 Eithne Graham-White
 Joseph Groocock
 Kathleen Hegarty
 Ann Heneghan
 Mary Hopkins
 Paula Hughes
 Helen Kane
 Ann Keary
 Réamonn Keary
 Dawn Kenny
 Anne Leahy
 Barbara McHugh
 Michael McCartney
 Conall McKay
 Marian McRory
 Susan Mannion
 David Mooney
 Blanaid Murphy
 Caitríona Ní Chuiv
 Pádhraic O Cuinneagáin
 Íte O'Donovan
 John O'Flynn
 Emer O'Hanlon
 Una Russell
 Peter Scott
 Bernie Sherlock
 Kathleen Shoebridge

APPENDIX 4

SOURCES – CHAPTERS 1–8

Chapter 1

Timothy Dawson, **The City Music & City Bands**, Dublin

Dr. Michael Quane, **The Royal Irish Academy of Music**

Reports of Royal Irish Academy of Music: 1890–1904

Minutes, Reports, Dublin Corporation: 1888–1904.

Chapter 2

Minutes, Reports, Dublin Corporation: 1904–1915

Minutes, Technical Education Committee

Chapter 3

Minutes, Reports, Dublin Corporation: 1915–1925

Minutes of Technical Education Committee: 1925–1930

Minutes of Technical Instruction Commission: 1925–1926

Chapter 4

Report of Technical Instruction Commission: 1927

Vocational Education Act: 1930

Minutes, City of Dublin Vocational Education Committee

Chapters 5–8

Minutes, City of Dublin Vocational Education Committee

COLAISTE AN CHEOIL
COLLEGE OF MUSIC

A MUSICAL JOURNEY

1890 - 1993



FROM MUNICIPAL SCHOOL OF MUSIC
TO
DUBLIN INSTITUTE OF TECHNOLOGY



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JIM COOKE